"Dramatic Criticism," by Clayton Hamilton

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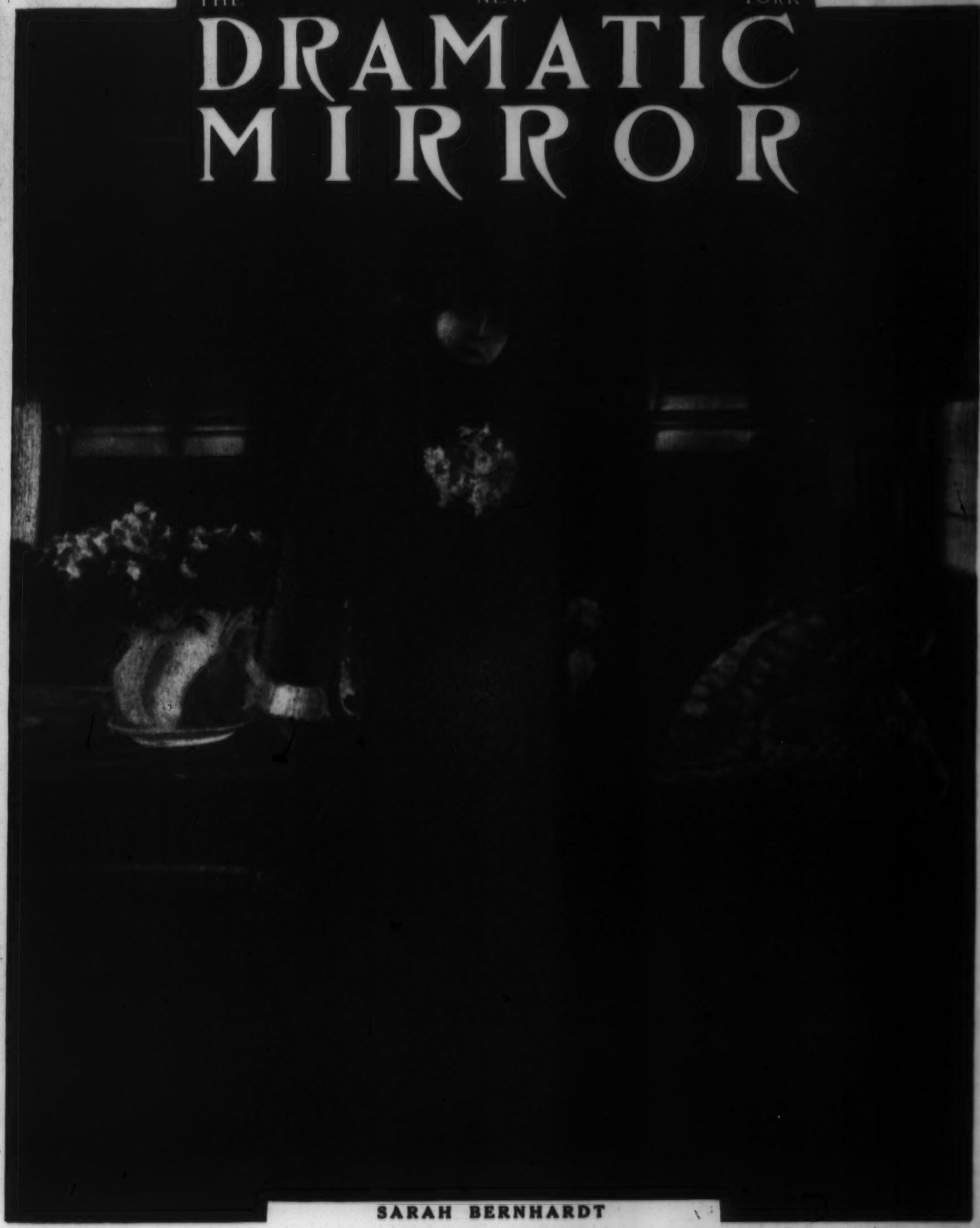

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HIGH COMEDY, HEROES AND BIG INCOMES

A Random Essay on a Certain Convention of the Drama

THE shibboleth of certain Socialistic writers that Shakespeare lacked the measure of a great artist because he had little sympathy with the lower classes has caused many people with healthy, radical leanings to react promptly into a complete æstheticism. Those who have been once inoculated with the virus of the economic interpretation of history never tire of showing their contempt for such a text-book definition of tragedy as "an action involving disaster to people of high station." Tragedy, the Socialist tells us, is in its essence a scarcity of bread—and the greatest tragedies of the Elizabethan era were enacted in the poor and squalid quarters of London rather than at Birnham Wood, or in the royal palace of Denmark. To the sorrows and tragedies, the comedies and the farces of the great middle and lower classes of the England of 1600 Shakespeare (they say) was, to a large extent, blind. Arthur Lynch, Esq., in a recent discussion of the proposal for a national theater, in the House of Commons, was in all probability warmly applauded by the Socialists when he made this illuminating remark: "Shakespeare is only questionably the great model dramatist, for throughout the whole of his plays we never found the stirring of the modern spirit; he was the head of a feudal system, and a bad model for a national theater that is intended for to-day."

Shakespeare wrote his comedies and his tragedies, these writers note (in order to put this statement on paper with a straight face one must, of course, quite forget about Falstaff and Doll Tearsheet), with little or no feeling for the submerged nine-tenths. Ergo, Shakespeare was an inferior artist. A. Lynch, hailing from the Irish benches, lost no time in declaring that if "bubbling, shining, shimmering Shaw" were under discussion, instead of Shakespeare, the case might be quite different. And the normal person reading these logically perfect ratiocinations, and yet feeling inwardly convinced of the greatness of Shakespeare's genius, hastens to repudiate any moralistic view of æsthetics and declare his allegiance henceforward under the banner inscribed "art for art's sake."

Both the author and the imaginary reader of such a book would, it strikes me, have been on false trails. Shakespeare showed no especial lack of sympathy with the lower classes in making the protagonists of his plays so frequently people of high rank or station. He was following a more or less necessary convention.

In making your heroes kings you are assured that they will have time to talk and to become engaged in other issues than that of merely gaining a livelihood. Nearly all the great morbid, introspective characters of literature have been people, who by some trick of fate or circumstance, are not engaged in winning a living from a reluctant cosmos. Working people are generally too busy to be torn by self-questions. Similarly, in high comedy, Shakespeare was practically forced by the very nature of the social order to use characters that were above the bourgeois level. And in modern high comedy this convention of Shakespeare's is curiously repeated under a different form. The heroes are nearly always endowed with big incomes. They are the kings and knights, the nobility, of the modern world in this one fundamental respect—they have leisure. Culture and independent incomes show a surprising tendency to go together.

There is nothing anti-social, aristocratic and, of course, nothing inartistic in such a convention. Before a nation can have a philosophy it must have

FRITZI SCHEFF IN "MLLE. MODISTE."

reached a tolerable degree of well being, and before it can have high comedy it must have many philosophies. It is no mere accident of temperament that the greater number of lower class characters in Shakespeare's plays are figures used as broad comic "relief," and that such a thoroughly realistic play of the Elizabethan era as Bartholomew Fair, by Ben Jonson, is an uproarious farce. If a playwright wishes to give us witty, philosophic dialogue, he must portray characters that have had the time and the leisure to become witty and philosophic. If you confine your attention to the great middle class, you may write a series of interesting plays after the Ibsen manner, or something in the style of Hindle Wakes or Chains, but you will not be very apt to write high comedy.

For if there is one definite convention which governs high comedy more than any other, it seems to be this: the issue or cause of the action must *not* be the one basic, fundamental issue of this world, how to earn a living. It must be some subsidiary issue, which oftenest, of course, is love or some modern variant of that passion. As in Hubert Davies's delightful The Mollusc, it may be simply a trivial and amusing form of laziness. But love is oftenest the issue. Examine, for instance, the comedies of A. W. Pinero, like The Benefit of the Doubt and The Second Mrs. Tanqueray; the classic Divorcons, by Sardou; the drawing-room comedies of W. S. Maugham, such as the capital Smith, or—to draw examples from plays of the current season—the quiet and charming The Five Frankforters and the entertaining Years of Discretion.

Years of Discretion furnishes an exceptionally good example, for the play is in no respect a masterpiece of high comedy. It is representative of a type of commendably well-written, adroitly arranged and amusingly ordered comedy. Every situation springs from the three-act process of mating the two chief characters—a middle-aged Brookline widow and a middle-aged New York retired business man. Considerable of the play's novelty derives from its being not a romance of youth, but one of years of discretion. All the leading characters have money—Mrs. Farrell Howard, "millions," and Christopher Dallas speaks with easy assurance of two of his "cars." Real work with the poeple generally portrayed in high comedy is incidental. Is it not a fixed assumption of the drama, which a play like Years of Discretion emphasizes, that those who are engaged in productive labor are not those to whom we should look for clever aphorisms and epigrammatic repartee? Brilliancy is the polish of spare time.

This immemorial convention of the playwright to select as protagonists people who have both time and money could not with Shakespeare be said to be more than a formal convention of convenience. It is nonsense to say that the author of A Midsummer Night's Dream had no sympathy with and less understanding of the laboring classes. But it does make sense to say that the modern writer of high comedy has too often blindly and stupidly adopted the substance of this dramatic time-saving device. Comedy, in its essence, springs from character. It is not a three-act patter of brilliant give and take. If a man were clever and discerning enough, it would be quite possible to write a high comedy that employed characters who worked ten hours six or even seven days in the week. As I noted above, I believe one would be more apt to write a pessimistic Chains, a sociological thesis play like Hindle Wakes, or a drab Three Daughters of Monsieur Dupont. But the writing of comedy is a matter of seeing life—any part of life—from the comic angle. Barrie might do it. Galsworthy, if he were not so dreadfully afraid that to smile a little is to be insincere, might also do it. A good dramatic craftsman, gifted with the sympathy of Dickens, might do it admirably. At any rate, I am sure that somebody *will* do it before long—write a true high comedy in which love is a secondary interest, precisely as it is in real life, and in which the characters scramble pretty hard for their livelihood, precisely, as in real life, most of us have to.

H. E. STEARNS.

THE ART OF DRAMATIC CRITICISM

Part of an Address Delivered Before Students of Columbia University

By CLAYTON HAMILTON

[Clayton Hamilton spoke on "Dramatic Criticism" before the Columbia School of Journalism on Monday afternoon, May 5. Part of his interesting address is herewith printed.—ED.]

IF I were asked to name the one thing that the drama is in need of to-day I should say the dramatic critic. It is necessary to co-ordinate the productive and the critical spirit. American drama to-day is healthy on the productive side; we have certainly one great dramatist and many smaller dramatists of merit; we have two or three splendid stage managers and good enough actors, but there is no dramatic critic of first excellence.

This is partly due to the attention paid to the theater in magazines and newspapers—attention of the wrong sort. A vast part of what's written has no critical value. As a sample of the way the drama usually is approached in newspapers and magazines, I might call your attention to a publication called *Charles Frohman's News Bulletin*, which is compiled by Mr. Frohman's press agent with the purpose of booming Frohman's productions.

BOOMING AN ACTRESS.

In an article headed "Miss Billie Burke's Second Trial" we are told that Miss Billie Burke in trousers is adorable. No doubt if this drama had been approached in a critical spirit we'd have read that a comedy written twenty years ago by Sir Arthur Pinero entertained an audience of to-day. There might have been a comparison of the method of satirising life employed by Pinero before Bernard Shaw used it so successfully. True, these comments have not the news value of the compliment paid to Miss Billie Burke that in trousers she was adorable. However, this is not quite accurate; she does not wear trousers, but if you go to the play you may be able to make up your mind whether she would look adorable if she wore them. A great value might accrue to the theater and to drama if dramatic criticism were approached in the same spirit that is used in music and art criticism.

Criticism is an art and can be accomplished only by the artist. Criticism is an art in purpose and in method. The purpose of all art is to remind humanity of the true, and beautiful, and good. Method in art is to select details and pattern them. The dramatist selects details from life and patterns them with imagination. The critic selects details from the drama and patterns them with intelligence. Criticism, it is true, is a secondary art.

The art of criticism is difficult. This fact is attested by statistics. In the Greek drama we have three great dramatists with only one great critic, but the greatest of them all was Aristotle. In the time of Cornille, Racine, and Moliere there was but one critic, Boileau. When Goethe, Schiller, and Lessing wrote, Lessing stood alone as a critic. Since criticism is so rare it must be difficult to do. Why is it so difficult? First, because of its loftiness of endeavor, and, second, because of the rare combination of faculties required.

PURPOSE OF CRITICISM.

The purpose of criticism has been defined once for all by Matthew Arnold in one of those illuminating sentences that when said seem to have been graven on marble: "Criticism is the disinterested endeavor to learn and propagate the best that is known in the thought of the world." Dramatic criticism is, then, the endeavor to learn and propagate the best that is known in the theater of the world. There are two purposes: first, to learn the best by diligently studying the masterpieces, and second, to propagate this knowledge, to teach the public what is best and why it is best.

There are a great many qualities required in the dramatic critic. Professor Matthews no doubt has called your attention to Lowell's statement of the four essential qualities, culture, insight, sympathy, and disinterestedness. First, one must acquire culture; one must know a great deal about life because drama is visioning of life. The critic must be familiar with the aims and methods of the drama in other times. He must be familiar with the manifestations in other arts. The services of different arts are called in to produce some effects in drama. It is impossible to estimate Sumurun without some knowledge of decoration, or Kismet without knowing something about painting, or Stephen Philip's Herod without some knowledge of blank verse. Of course, the critic must be familiar with the art of acting.

QUICK SENSE OF MERIT.

Secondly, the critic must be endowed with insight. He must like the theater; he must have the instinct of the dramatist. He must have a quick appreciation that is appealed to by merit.

The critic must be equipped with an open mind. He should have standards, but he should be willing to alter these standards. When a new artist does work in a new way which violates his standards previously held or transcends his body of beliefs he must be able to make wider his entire vision of the drama. It sometimes happens that a critic of eloquence and style will be able to appreciate the best that is thought and said in the theater up to a certain moment, say until he is fifty. Then he insists on measway. It would have been entirely unjust to criticise Ibsen's "Hedda Gabbler" by the same standards as Shakespeare's As You Like It. This flexibility of mind, this adaptability, is difficult to maintain.

Sympathy and disinterestedness are not intellectual qualities, but moral qualities. The quality of sympathy is rare. It is easy for anybody to appreciate what he likes, but the critic should never attack an artist because he personally disagrees with his views. Strindberg, a dramatist who will be talked of a great deal in the future, is a monumental woman-hater; he despises women. He may be criticised by a man

CLAYTON HAMILTON.

who does not despise women but is rather fond of them, and who has a great admiration for their intuitive knowledge; who may take J. M. Barrie's more generous and gentle view of them. It is this critic's duty to learn the best Strindberg has thought and said on this subject, then to teach that best so the public may be given a chance to think it over.

EXPRESS PERSONAL VIEWS.

Too many critics express their personal views. You see on every ash-barrel "So-and-so wept during the entire play" or "So-and-so never laughed so much in his life." These may express the temperament of the critic, but there is no reason why the public should want to know whether the critic wept or laughed. What the public wants to know or should want to know is what the dramatist has expressed, what has been carried over to the audience, what is good in the drama and why, and sometimes what is bad and why. I say sometimes what is bad because the critic's endeavor should be constructive, not destructive.

Why should a critic waste good thought in analyzing a bad play? The newspapers deem it their duty to devote an equal amount of attention to each play regardless of its merits or its defects. This seems to me a waste of space. That space that was given to unworthy plays this season might have been devoted to something about the Yellow Jacket every day until the house was packed. This would be of service to the cause of criticism and to the cause of dramatic art.

NEWS VS. CRITICAL TREATMENT.

In the newspapers the theater is looked upon in the spirit of news. From their own point of view this is justifiable, but the news handling of the theater prevents a critical handling of it. A year ago a play, The Garden of Allah, of no value as a work of dramatic art, was produced here. This fact, and the reason it was of no value, could have been stated clearly and succinctly in one paragraph. Every newspaper gave two or three columns to it; the reason was it had a news value. The camels were real camels, the Arabs had been brought from the desert; the theater had been the New Theater; the actress playing the leading role recently had been married a second time. These are thoroughly adequate reasons from the news standpoint, but they had nothing to do with dramatic criticism.

It is hard for anybody to be disinterested. Disinterestedness requires that the critic appreciate with equal eagerness and enthusiasm the ideas set forth to which he is personally opposed as those with which he agrees. It is almost necessary he have no ideas of his own on religion, politics or social ethics, else he will be led too easily to disagree with the ideas on religion, politics and social ethics as set forth by an intelligent dramatist who deserves a hearing. Howell's criticisms of literature are always unfair to the romantics because he is a realist. The critic should be neither a realist nor a romanticist, but either, or if he happens to be born one or the other he must be willing to forget it when criticising a man who holds views opposed to his own.

FIRST-NIGHT CRITICISMS.

I disapprove of first-night criticisms. It is an inconceivable task for anyone to write out an analysis of a play between the hours of eleven and two or three in the morning. I never know what I think of a play until two or three days after I've seen it. In that time I do not think of the play at all, but while I'm reading about a baseball game coming up in the subway suddenly a thought occurs to me and I know what I think of the play. I think, of course, the newspaper should cover the play as news. Then if it has no value as art it may be dismissed with the news notice. The analysis of a good play might follow in the Saturday evening or the Sunday morning edition of the paper. The ideal condition for dramatic criticism would be for us to have important weeklies, but we haven't them. There is nothing between the newspaper and the monthly magazine, and owing to the method of publishing the magazine what the critic says can't be read until three months after he has said it. If the plays he selects to criticise have not been a success the public is likely to have forgotten they ever were produced before the magazine criticism appears. The newspaper reviewer writes too soon, the magazine reviewer publishes too late. There is a large gap where the good work might be done.

The critic is needed by the public, but we don't seem to be aware of the need of him. We seem to be willing that plays be reported like baseball games. When there is a sufficient demand for critics they will be here. If you ever think America stands in need of criticism all you have to do is to ask for it.

OLD PLAY HISTORY

A sensitive and "self-castigating" artist as well as great actor—thus Macready is characterised in a study of the realistic drama in England by W. L. Courtney in the *Fortnightly Review*. Macready's better taste revolted against the tawdry heroics and the tinsel to which he was reduced by the poverty of the stage. His fortunes were at a low ebb in 1837, when he wrote to the young Browning, "Make a play for me and save me from going to America." Browning wrote Strafford. The play had four performances. Other men of intelligence felt it their duty to come to the aid of the distressed Macready. John Forster bestirred himself. Leigh Hunt wrote a tragedy. But it was Bulwer-Lytton who came to the rescue with a succession of highly popular plays, The Lady of Lyons, Richelieu, and Money. These three plays Mr. Courtney proceeds to demolish in a manner that is all too common. The acting qualities of Lytton's "windy" melodramas, in which all Victorian artificiality is supposed to be embodied, the critics are usually forced to acknowledge. In revenge the plays are roughly handled as literature. But at times it seems unfair to deny poor Lytton the privilege which so many of the more genuine Romantics must be conceded, to be approached with sympathy and a willingness to surrender. Given the trained voices and the orotund style of declamation which was common in everyday life, as well as on the stage, and there is still a great deal of potency in Claude Melnotte's pleadings with Pauline as the younger Sothern read the lines nearly twenty years ago at the old Lyceum Theater. It is melodrama when Richelieu draws about the girl's form the sacred circle of the church, but the words can still set the pulses tingling. Every age has its own artificialities, and the realism of to-day is the melodrama of the wiser generations to come, especially on the stage, where so much is unavoidably mechanics and trickery.

GOSSIP

Adeline O'Connor, who is now playing the leading woman's role in The Master Mind, at the Harris Theater, is the daughter of Andrew O'Connor, the well-known sculptor, who assisted in the making of the Maine monument. Her brother, Andrew O'Connor, Jr., is one of the leading sculptors in Europe, being permanently located in Paris.

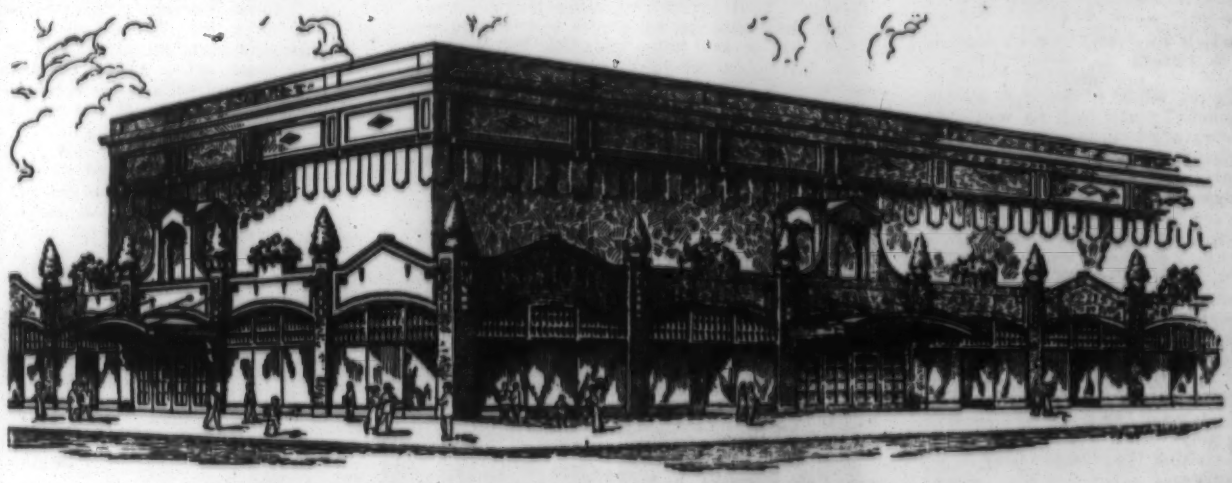
SHAKESPEARE *est* SHAKESPEARE

Sundry Reflections Why Rutland and Others Did *Not* Write the Immortal Works—II.

BY THE EDITOR.

IT is true that we have no documentary proof that Shakespeare attended school, but in the absence of proof to the contrary, the presumption that he did is at least as strong as in the case of most youthful mortals.

Shakespeare's father was for years a man of importance in Stratford. About 1557 (seven years before the poet's birth) he was elected burgess or town councillor, in 1558-59 appointed a petty constable; twice, in 1559 and 1561, he was one of the officers to determine the fines for those petty offenses which were punishable arbitrarily, and in 1561 he was elected one of the two chamberlains of the borough. The municipal accounts were audited by him after he ceased to be chamberlain, and more than once he advanced small sums to the corporation. On July 4, 1565, he reached the dignity of an alderman, and at Michaelmas, 1568, he attained the highest office in the corporation's gift, that of bailiff. On Saturday in May, 1571 (when the poet was seven years old), he was made chief alderman. In 1573 Alexander Webb, his brother-in-law, made him overseer of his will; in 1575 he bought two houses in Stratford.



THE NEW "GARDEN THEATER," MINNEAPOLIS; SEATING CAPACITY 3,128.

Shakespeare, probably in 1571, entered the Stratford grammar school, one of the most celebrated in England, the original charter of which is now deposited in the Birthplace Museum. Tuition was free, and Walter Roche was master at this time, being succeeded in 1577 by Thomas Hunt.

The instruction was mainly confined to Latin and literature. The boys of the period at schools of the type of that of Stratford were led through conversation books, like the "Sententiæ Pueriles" and Lily's grammar, to the perusal of such authors as Seneca, Terrence, Cicero, Virgil, Plautus, Ovid, and Horace. The rudiments of Greek were occasionally taught in Elizabethan grammar schools to very promising pupils. It is inferred, however, that Shakespeare's knowledge of Greek was not sufficient to enable him to know the Athenian drama in the original.

The Latin phrases of Holofernes, the schoolmaster in Love's Labor's Lost, and of Sir Hugh Evans, in The Merry Wives, were drawn directly from Lily's grammar and from the "Sententiæ Pueriles."

In the Bodleian Library is a copy of the Aldine edition of Ovid's "Metamorphoses" (1502), and on the title is the signature of "Wm She," which experts have declared to be a genuine autograph of the poet. (Reproduced in last week's MIRROR.) John Aubrey reports that "he understood Latin quite well," and as Aubrey first reported the tradition that Shakespeare's father was a butcher, we must take one with the other.

If he was a butcher it reflects no more on the immortal bard than on Cardinal Wolsey, Daniel Defoe, Akinside, and Kirke White, who were all the sons of butchers. But the fortunes of John Shakespeare had materially changed for the worse, though we have to-day butchers who rank among our captains of industry—the Armours, for instance; and if the crude orthography of Shakespeare is to count against his genius as a great writer, what shall we say of the great editor, Horace Greeley, whose handwriting puzzled all but the expert printers who were assigned the task of setting his "copy"?

Much is made of the pretense that the poet did not know how to write his own name, based on the form and abbreviations apparent in his signatures. Professor Charles William Wallace, the American discoverer of valuable recent Shakespearean data, clearly explains the first in saying: "English script of Shakespeare's time much resembles the modern German. The Gothic was for centuries used by the Germans, Danes, Swedes, Dutch *and English*. Consequently those familiar with only our present-day Roman writing are likely to think that Shakespeare and all others who employed the modified Gothic style wrote illegibly or 'ignorantly.' It has sometimes been said that Shakespeare wrote in this hand because he was not an educated man. Few men of the time, whether ignorant or educated, habitually used any other style of writing."

As to the habit of abbreviation, Professor Wallace, in quoting the testimony of witnesses in the Bellott-Mountjoy case, found himself obliged to expand innumerable signs of contractions into italics in making the transcript intelligible to modern readers—as "pl" for plaintiff, "interr" for interrogatory, "pcells" for parcels, "menoned" for mentioned, "pound" for "poundes," "pswade" for persuade.

Mr. Bostelmann, like all those who deny Shakespeare's authorship, attacks the poet's right to the coat of arms which he bore at his death, for if Shakespeare was only a miserable clown and impostor it would be difficult to reconcile one with the other. In convicting Sir William Dethick, the Garter King at arms, of "crookedness" in the matter of the investiture of the poet, he ignores the fact that the Earl of Essex—close friend of the Earl of Southampton, to whom Shakespeare dedicated his poems—was at the time (1599) that the coveted distinction was conferred, Earl Marshal and Chief of the Heralds' College, while the great scholar and antiquary, William Camden, had joined the College in 1597 as Clarenceaux King-of-Arms, the latter acting in conjunction with Dethick. The Shakespeare arms are displayed with full heraldic elaboration on the monument above the poet's grave in Stratford Church, and appear on the seal and on the tombstone of his elder daughter, Mrs. Susanna Hall, impaled with the arms of her husband, and they were quartered by Thomas Nash, first husband of his granddaughter, Elizabeth Hall.

There is further evidence that his memory as the immortal dramatist was venerated in the highest places and that no scrap of evidence existed to dispute the known facts evidenced in print, in contemporary documents and tradition. Queen Henrietta Maria was quartered at the house of Shakespeare's daughter from July 11 to 13, 1643, and was visited there by Prince Rupert; and Mrs. Hall, regardless of whether women in those days could write or not, must have been a woman of parts, in view of the above and the lines inscribed on her tomb: "Here lyeth the body of Susana, wife of John Hall, Gent., the daughter of William Shakespeare, Gent.," with verses beginning:

> Witty above her sexe, but that's not all;
> Wise to Salvation was good Mistress Hall.
> *Something of Shakespeare was in that*, but this
> Wholly of Him with whom she lies in bliss.

All this, of course, is evidence which the anti-Shakespeareans declare untrustworthy, yet they appropriate what they like of it to make out their own case and expect the acceptance of their working hypothesis at their own valuation. You must accept their estimate that Shakespeare was an illiterate clown, his father an ignorant butcher, that the true author (Rutland or Bacon?) had an important reason for shifting the responsibility for the plays, the poems and sonnets, upon the shoulders of this convenient straw-man, and that all the contemporary evidence was manufactured and forged to keep up an imposture.

Mr. Bostelmann is a good example of the logic employed to prove their case. He takes no middle ground. Everything is proven. "This intimacy (Rutland with Southampton) continued until 1593," he says on page 4, "when Rutland sent to his friend the 'first heir of his invention,' 'Venus and Adonis,' dedicating the poem to Southampton in words that bear the stamp of their intimacy. This poem was signed 'William Shake-Speare,' a *nom de plume* that Rutland had assumed."

Though all the universities in Christendom could not produce one Shakespeare, they overpraise the evidence of education in his works, on one hand, and undervalue the natural workings of genius on the other. Jesus was the son of a carpenter; Homer was a blind minstrel. No university taught Bobby Burns to sing his Scotch songs. Heine did not write his mother-tongue grammatically at a time when he was writing immortal verses. We get a perspective of Shakespeare through foreign eyes in La Harpe, who said: "Shakespeare, *crude as he was*, was not without reading or without knowledge." Howard Staunton, one of the most authoritative editors of Shakespeare's works, in a footnote on Love's Labor's Lost, speaking of the early editions of the play, remarks: "In them the errors in the Latinity are so frequent and so barbarous that, in mercy to the reader, I have refrained from noting them severally, and have silently adopted the obvious corrections of my predecessors."

I infer from printed evidence furnished by Mr. Bostelmann himself that the Rutland theory has inspired little enthusiasm among the present representatives of the house of Rutland and those of the Lords Pembroke, neither of whom seem to attach any importance to it, though the Pembrokes are directly implicated in the fraud of publishing the edition of 1623 under the Shakespeare pseudonym of Rutland, according to Mr. Bostelmann. When the latter applied for additional data to support the Rutland side of the controversy, the present Earl of Rutland replied through his secretary:

"I fear I cannot give you any further information respecting Roger, fifth Earl of Rutland, than that which you already possess. The Duke of Rutland desires me to say that he is much interested in your theory, which he would much wish to see conclusively proved, altho sceptical about it himself."

In January, 1910, Mr. Bostelmann addressed a letter to Lord Pembroke, the present occupant of Wilton House, near Salisbury, asking whether among the Wilton papers anything referring to Rutland-Shakespeare was ever found since the controversy re the Shakespeare authorship began. Lord Pembroke, through his secretary, R. T. Atthill, Esq., replied under date of Feb. 2, 1910, "to inform you that though Shakespeare's name has been so frequently connected with Wilton, he regrets to say that he has absolutely no data on the subject, and cannot, therefore, help you in the matter."

Is it strange, as I gather by inference from Mr. Bostelmann's comments on the above, that he believes the present holders of the titles of the distinguished contemporaries of Shakespeare to be, like their illustrious ancestors, parties to the conspiracy of thrusting Rutland's honors upon a straw-man?

Mr. Bostelmann incorporates in his book of Rutlandian chronology and theory a drama in blank verse intended to illustrate in dramatic form the *modus operandi* by which the clownish boor "Shaxper" was used by his betters to consummate the alleged literary fraud, but this writer does not consider the drama entitled to a special discussion in this connection.

AUSTRIAN CENSORSHIP ON STAGE

From the London Chronicle.

The Austrian censor used to play strange tricks with the plays produced under his auspices. When Schiller's Maid of Orleans was produced at Vienna in 1802 the title was deemed too flippant and was replaced by that of Joan of Arc. Agnes Sorel figured as the wife of Charles VII. instead of his mistress, and Queen Ysabeau was transformed into that monarch's sister in order to save him from bigamy. Until 1842 mésalliances were prohibited on the Vienna stage. When the Burg Theater wished to stage one of Freytag's plays in which Count Waldemar marries a gardener's daughter the censor put his foot down. "These incidents," he said, "may unfortunately occur in real life, but they must not be seen on the stage."

BACK OF THE CURTAIN

BIJOU FERNANDEZ and Beverly Sitgreaves are the only actresses I know who, resignedly crossing their hands, accept the dusty and perspiring fact of staying in town all Summer.

Miss Fernandez's reply to the question, "Why city pavements instead of grass?" answers: "Billy's going away for six months. It seems a shame to be rowing on cool streams, or swinging in lazy hammocks, while he's playing twice a day on the circuit. No, I'll stay here and work."

Beverly Sitgreaves's reason is similar, yet different. She will remain in town to interest the public in and secure subscriptions for the French Theater, in which she will be one of the leading players.

All the promoters of the plan are encouraged by the hearty indorsement Sarah Bernhardt gave to the plan. Before sailing for France, she wrote to Miss Sitgreaves:

MY DEAR BEVERLY:
My heart, my soul, and all my little fortune are yours for the French theater in America. I embrace you.
SARAH.

There is no doubt in the minds of its enthusiastic projectors that the French Theater will be well supported, for they have satisfied themselves that the French-speaking contingent of New York and its suburbs are 150,000 souls. Of these two-thirds are Frenchmen, Swiss, Belgians, Italians. Twenty thousand of the number are Americans who either at home or in Europe have derived enough knowledge of the language for the enjoyment of French plays by French-speaking actors. There are thirty thousand students of the language who will welcome the opportunity for further study, it is expected.

While French players will be brought to this country, French plays, classic and modern, will be produced. The work of American dramatists will be occasionally adapted and played in French. After the regular season of at least twenty weeks in New York, twelve or more plays being produced, the company will go on tour, visiting the largest cities in the United States and Canada.

The names of Mr. and Mrs. George Arliss, Margaret Anglin, Mrs. George J. Gould, and Augustus Thomas appear in the long list of patrons and subscribers.

Already there are signs of packing, in the air, and in sundry accumulating boxes in the Liebler offices, for next month Theodore Liebler, George Tyler, Theodore Liebler, Jr., et al., will remove themselves and belongings from the playhouse that has entombed so many hopes that a passing wag christened it "The Last Century." They will direct theatrical destinies from the top floor of the skyscraper that is being erected at Thirty-first Street and Fourth Avenue by their former partner and subsequent director of Madame Bernhardt tours, W. F. Connor.

"It isn't too far from Broadway?" I queried.

"It is so far that people will call only when they have a definite purpose in calling," responded Theodore Liebler, Jr.

Anna Wheaton, the vivacious little brunette who ceased soubretting long enough to substitute for Cecil Cunningham, while the stately prima donna was ill, for one performance, was ushered into the profession by Margaret Anglin, and was brought up, dramatically, at Maude Adams's knee.

Miss Anglin, seeing the youngster with the sparkling dark eyes waiting at the stage door for a young woman painter who was a classmate of Miss Anglin's in a New York art school, and who was the dark-eyed youngster's sister, said: "We need a page in my play. She is the type. Wouldn't you like to go on the stage?"

"Wouldn't I though!" responded the small Miss Wheaton, sufficient then as now to an occasion. "But mother won't let me."

"Mother" did on condition that the child should be accompanied by her sister on tour. Her debut was made as a slim-legged page bearing Miss Anglin's train in The Eternal Feminine. The next season she was engaged as Liza for Peter Pan.

"I was one of the three children who idolized the star. None of us has stopped idolizing. Miss Adams always expected us to come to her dressing-room door to kiss her 'good-night,'" says Miss Wheaton. "You know that in the play a thimble signified a kiss, and I was overjoyed when she sent me a little gold thimble on a huge tray on Christmas. I had a gold four-leaf clover pin with a diamond in the center that she gave me on my birthday. It was the greatest grief of my life when I lost it. The thimble I still have.

"Miss Adams gave me a great deal of good advice, which I have tried to follow. For instance, she said to me: 'If people praise your work, be glad that they are pleased, but say to yourself, "I must try to do better." Don't be satisfied to play one kind of parts. Ask the stage-manager to give you a chance to show that you can do different ones. Be pleasant to everyone, but make friends slowly and give confidences charily.'"

Theodore Roberts, when he bursts the bonds of his Bastile, at Ludlow Street, which opening is scheduled to occur July 2, will be more fortunate than some of his incarcerated brethren. For already his signature has been appended to a season's contract with William A. Brady, his first performance in fulfillment of that contract being in Believe Me, Xantippe, which will open at the Thirty-ninth Street Theater on Aug. 19.

Herbert Hall Winslow, the sketch writer, is proudly displaying a handsome son, guaranteed to be fully six inches taller than his father, who has returned from college in Virginia to spend his Summer vacation with his parents in New York.

Last week Edwin Milton Royle, his wife, the former Selena Fetter, and their pair of small daughters,

MAY IRWIN.

motored from Darien, Conn., to Princeton, N. J., to attend the alumni reunion of that institution.

"The pater's thirtieth reunion," confided Mrs. Royle, "and he won't admit he's growing old!"

Howard Kyle has found a playlet which, he gives me his bachelor word, contains a solution for the problem of unhappy marriages. The play, by Gerald Stuart, an Englishman, inspired by the author's climate, is called Fog. Mr. Kyle has produced it at several special matinees and, filled with the wisdom of its deductions, he has been almost persuaded by it to take the long-deferred matrimonial leap.

May Irwin says she is "resting her hair," by which she means wearing it loose in a net and allowing St. Lawrence breezes to blow through it after the tortuous twistings and curlings and nerve tormenting hairpins of last season. This is Miss Irwin's first step along the way of comfort and relaxation when she goes to her island home. The second is to put on a dimity frock, a faded one preferred, and a sunbonnet. Or if she goes hunting and shooting and fishing, a suit of khaki she bought for her hunting in the swamps of Florida. It is thus we see her attired in the accompanying picture.

Edith Lyle, who with Frank Sheridan will head a stock company at the Crown Theater, in Chicago, this Summer, received a signal honor, from a Zionist viewpoint, while she was leading woman of the Colonial Theater in Salt Lake City. She and Maude Adams share the distinction of being the only actresses ever invited by the head of the Mormon Church to visit himself and family at the chief home of the one-time Latter Day harem, the ancient adobe house surmounted by a huge symbol of a beehive, and named—a horrid bachelor passing on his envious way observed, because of the much buzzing that went on therein—the Beehive. It is an invitation rarely given and regarded in the Mormon capital as the crowning social success.

"Having a time that is great," is the tidings from Mizzi Hajos, that reaches us from gay Buda Pesth. "I am visiting my mamma and, well yes, of a Summer evening flirting quite desperately. The stars reflected in the Danube on a June night are an invitation to flirt that cannot be declined."

Margaret Illington has joined that colony composed of Pauline Frederick, Elsie Janis and other histrions who have domiciled themselves about Central Park, regarding that lung of the city as their joint and several front lawn. Miss Illington's apartment is in the house owned and for a long time occupied in part by Mrs. Henrietta Munro and her daughter, Norma Munro.

Lillian Russell proved her belief in the aims and methods of the newly organized Gamut Club, to be composed of actresses, singers, artists and authors, by buying $1,000 worth of stock in the new corporation. Helen Lehman signified her faith and interest in its future by purchasing $100 worth of the stock.

Comes from Paris tidings that the two D. H.'s—no, not deadheads—Daisy Humphreys and Diane Huneker, are foregathering at the same pension in the French city, and that what time Mrs. Humphreys is not taking and practising her vocal lessons they "do" odd corners of the city of fascination, flinging a word and thought now and then Americaward.

Billie Burke will enjoy a short rest at her place, "Burkleigh Crest," Hastings-on-the-Hudson, and pay a few visits before sailing for England on June 19.

Harry Woodruff, that perennial boy, proudly boasted that yesterday he passed the midway house on the middle road of the forties. With cheeks abloom and eyes like a happy infant's, hair the shade of ripe wheat and the straight lines of a sapling, his appearance gives defiance to his own utterance on the subject. But if you dispute him he will search the family archives, produce an arithmetic and convince you that he has been on the stage thirty-five years.

He has but just returned from Panama, where he went as delegate to investigate theater possibilities, and this week leaves the roar of New York for the roar of old ocean at Siasconset, on Nantucket Island. Life there, he asserts, without fear of contradiction, is like an ocean voyage without danger of the rocks. Digby Bell has presented him a new out-of-door bed, a cross between a covered hammock and an Esquimau baby's cradle. Sleeping out of doors for three months, he will return shorn of another of the decades that pass him without speaking. While this blond boy, who will never grow up, is at once our envy and despair, let us, O women, past twenty-five, learn of him. He spends his Summers at sea breeze swept Siasconset and never worries.

The Rialto is welcoming, as I write this, the news that "Bob" Edeson rallied marvelously from his serious illness in Los Angeles. Mrs. Bob has risen from a sick bed to join him, having lain a victim of nervous exhaustion for seven weeks, the result of anxiety and attendance upon Baby Roberta in that engaging infant's long illness in the early Spring. These amateur parents are bringing up their treasured first babe after all the approved latest methods. Mr. Edeson told me his theories of child rearing as applied to Roberta.

"Before we had a child I had a thousand ideas about how one should be brought up. Since our little 'Peggy' came to us, I have received a thousand practical ideas as to how they are brought up, but none for the future. I want her to radiate health, mentally and physically; to love the life and things of out of doors; to make her mother her confidante and me her chum; to teach her to ride, drive, swim, to know no fear of things animate or inanimate. I hope that we will be able to answer the questions of a developing mind, so that she may know, and rely upon her knowledge to safeguard her future, and so that she may always say:

"'Well done, good and faithful parents.'"

THE MATINEE GIRL.

On the Rialto

Dustin Farnum, "Billy" Elliott and Walter Hale leave to-morrow together for Europe on a moving-picture expedition, regarding which they are preserving a profound secret. They sent two automobiles over ahead of them to await their arrival at Havre. All that they are telling about their mission is that they are going to produce a motion picture of some sort. Mr. Farnum has not yet definitely decided whether he will become a motion-picture producer on a permanent scale. He has a play which he likes immensely, and which he will probably try out next season, pictures or no pictures.

♣

A cable dispatch from Paris reports that Oscar Hammerstein has engaged Renaud, the noted tenor, for his English opera, and that he is negotiating with other stars. Judged by what the Century Opera House management is doing, the outcome of the interesting contest between the two English opera troupes next season seems to point to Hammerstein as the prospective winner. From what is heard along the Rialto, the Century management is not offering our best American operatic singers as much as they can get for singing in the Gilbert and Sullivan or DeKoven Opera companies.

♣

The elevation of Johnston Forbes-Robertson to knighthood confers the title of Lady Robertson upon Gertrude Elliott, and leaves her sister Maxine, the divorced wife of Nat Goodwin, behind in the race for social pre-eminence in the exclusive London circles where she has been prominent for several years. On the Rialto most of us expected to see Maxine outpace her less statuesque sister, and for some time we have been agog with expectancy to hear of the gorgeous Maxine capturing a title. Now she must bask for some time longer in the reflected glory of her little sister's translation to the aristocracy, though any day the news may come that Maxine is no longer one of us. For several years she has been a feted personage in the best social set in London, thanks largely to the respect and esteem enjoyed by her distinguished brother-in-law, the great English Hamlet, and not a little, of course, to her own brilliant personality and thrilling beauty.

♣

When Fred C. Whitney gets his Coliseum going, New York will experience a real novelty. The Whitney plans contemplate a combination of dining and European vaudeville, with an orchestra of sixty-five musicians. The real novelty will be the dollar dinners, music and vaudeville included. The menu is to be best $1 supper in New York, with tables for four at an additional cost of 50 cents admission for each individual. For $6 you will be able to treat three friends to a complete evening's entertainment, with supper, wine excepted, and for $8 you have the same thing happen to you in a private box. There will, however, be ample room for those wishing to see only the performance, the admission to which will be a uniform charge of $1.

♣

Once more hope springs eternal in the dramatists' (American) breast.

Col. Henry W. Savage returned from his European trip, June 8, emphasized the complaint of other theatrical managers anent the poverty of good plays abroad.

"There is a particularly fine opportunity now for the American playwright, as there are no good plays in the foreign market. Absence of foreign competition will make the prospects of the American dramatist bright for the approaching season. Europe has had so little in the way of stage entertainment that recommended itself for transplantation to the theater of the United States, that if the native community of playwrights is anxious for a brilliant record in the matter of number of productions, now is the time to set about achieving it."

Now dig down deep into your stores, Messrs. Playwrights. The American manager is awaiting the children of your genius with eagerness. Now is the time, if never before, to reach the inner shrine, which yawns for your presence.

♣

At Cassel, Germany, last week, I hear the censor prohibited a performance of Der Bequemste Weg, on the ground that it constituted an offense against the morality of the community. You may not recognise the play under its German title, though it is an exact translation of the American one—in other words, Eugene Walter's drama of Colorado and New York tenderloin life, The Easiest Way. Thus Boston, which interdicted the play early in its career, has the moral support of Cassel. It would probably escape the censor of Berlin and Vienna, since it eluded the vigilance of Toronto.

♣

Evangelist Billy Sunday, after calling Madame Schumann-Heinck, the mother of nine children, "a cheap-skate singer and a person who knows nothing of motherhood," at South Bend, Ind., recently, apologised publicly and in person to that lady.

A number eleven brogan, judiciously applied to the middle zone of Mr. Sunday's expansive anatomy, would help some in making this blatant zealot and defamer of the stage moderate his fanaticism and improve his English.

♣

Bought and Paid For has been retired from the London stage. One of the English papers of May 25 says: "It is very surprising to find that Bought and Paid For, with its strong situations and its perfectly comprehensive problem, has failed to please playgoers. On the first night the piece was received with extraordinary enthusiasm; and even the most pessimistic first nighter must have been assured of its prolonged success. But Allan Aynesworth has been compelled, through a lack of patronage, to withdraw it, and last night the piece was given its final performance."

♣

George Beban is a success in London. I know it, for I have a letter from Louis Nethersole, who vouches for it, and incidentally mentions his sister's future plans. Louis writes:

"There can be no possible doubt of the genuineness of George Beban's success in The Sign of the Rose in London. He appeared yesterday afternoon at the Palladium, and the house was full of skeptics, including the managers of the theater, who had booked the attraction on the recommendation of Beban's London agents. His fine artistry and remarkable characterization of the old Italian was such a revelation, and so different from anything that has ever been seen in vaudeville over here, that the people in the theater predicted that if Beban liked to remain he could run it for a year. I need hardly say that since yesterday afternoon he has been charged by a solid phalanx of booking managers and vaudeville agents anxious to exploit him throughout England. As, however, his plans are definite for at least another year, and as his sole object in coming here was to try out his sketch and see whether London would care for his style, he does not intend to remain over here very long; at any rate, this season. His contract with the Palladium is for two weeks only. I have a shrewd suspicion that the management will ask him to extend it at least two weeks longer, and I have no doubt that he can make his own terms and select his own theater, and within reason name his own terms whenever he wishes to return. There is not the slightest doubt that Beban's success is genuine, and that for once London and Londoners have not in this instance lived up to the reputation that they have been earning for themselves in the past few years, that nothing dramatically good comes east out of America.

"Since I returned to London I have seen my sister several times, and she says that there is a possibility of her returning to America next Autumn."

♣

Inside talk along the Great White Way has it that Marguerite Sylva, who has recently been highly successful in grand opera in Germany, and is considered the best Carmen of the day by the Germans, will appear in a revival of Gypsy Love on Broadway next season. Miss Sylva was unfortunate when she appeared in the role originally. Her voice, or something, went back on her, and her understudy skimmed the cream. But on Broadway, as a consequence, Gypsy Love never met with the favor to which it was entitled, while on tour the opera made money.

♣

It is also rumored that David Belasco is himself writing the play in which Frances Starr will appear next season. He is writing it himself because the distinguished impresario knows that what he does himself is well done.

♣

The London *Daily Telegraph*, in its review of Come Over Here, gives its American cousins this gentle little tap:

"The company seems to have been largely recruited from the United States; so much so that the American accent, by its constant intrusion, becomes at times just a little oppressive."

When will American performers, engaged for England, learn to "English" their tongue a bit, and thereby escape the obloquy of their nationality?

♣

I am half persuaded to blush at the news which Lady Mary Manwaring sends over from London; but it is too good to deny it publicity. So here goes:

"A considerable amount of comment, and some amusement, arose a little time ago over the sayings of a great dancer, who extends her views as to the necessity for living a life of artistry and beauty to the belief that her children should be the outcome of a relationship between her lovely self and men of physical beauty and great mental power.

"Acting upon these principles, she presented the world with two delightful and beautiful children, and has now made proposals for a further addition to a very eminent foreign poet, who is also the proud possessor of a talented and beautiful wife. The poet, full of poetical temperament, was delighted with the prospect, but his wife made an emphatic and quite natural protest.

"The dancer, undeterred, sought audience of the wife, and with her eloquence and charm persuaded her that the prospect was based on ethical and beautiful reasons, and should be accepted. This creates a dangerous precedent, which, however, I imagine will be seldom followed."

Of course, I can make a pretty good guess as to the identity of the dancer and the poet.

THE USHER.

The BOOK of the WEEK

THE TRAGEDIE OF JULIUS CÆSAR, Edited by Horace Howard Furness, Jr., New Variorum Edition: Philadelphia, J. B. Lippincott Co. Price, cloth, $4.

It is always an event when a new volume of the Furness Variorum Shakespeare is issued from the press, for to the lover of Shakespeare it is the fulfillment of all the just delights of anticipation, the last resort, an authoritative reading of the master dramatist. The present volume appears under the editorship of the son of the late editor, Dr. Howard Furness, and is fittingly dedicated to his memory. We may consider ourselves fortunate that the great task has been committed to such able hands, for apparently the same ripe scholarship, the same exhaustive inquiry and research, and the same copious supply of notes and criticisms are given as on the preceding plays.

It is indeed fortunate, and will no doubt cause great satisfaction among Shakespearean scholars everywhere, that Doctor Furness associated his son with this monumental work. It was as a young man not yet thirty that Doctor Furness was stirred, half a century ago, to try to compare texts by the aid of a scrap book. Out of this grew the New Variorum Edition, for the preparation of which he early collected over seven thousand volumes. No doubt he had not gone far with this stupendous task when he realised that he would not live to see its completion, and very wisely planned to associate Horace Howard Furness, Jr., with himself in editing the plays. The New Variorum Edition will, therefore, be continued along the same lines laid down by the father.

We never can somehow escape the impression in picking up a volume of the Variorum that it brings us many degrees closer to the heart and mind, and also to the person of the immortal bard. We linger, as it were, in the immediate environment of the poet, and mentally behold him in his workshop.

Of the 482 pages, 278 are devoted to the text of the tragedy, the elaborate appendix filling the remainder. Among the separate subjects treated in extenso are the date of composition, the source of the plot, the character of Cæsar, the character of Brutus, the usual exhaustive criticisms, the stage history of the play, dramatic versions of the subject, the plan of the work and list of reference books; the whole rounded out by a full index.

The attempt is made in this edition to give, in the shape of textual notes, on the same page with the text, all the various readings of Julius Cæsar, from the second folio down to the latest critical edition of the play; then, as commentary, follow the notes which the editor has thought worthy of insertion, not only for the purpose of elucidating the text, but at times as illustrative of the history of Shakespearean criticism.

The complete text of "The Tragedy of Julius Cæsar," by Sir William Alexander, Earl of Stirling, is incorporated in the appendix, because of its historical interest as a contemporary drama of Shakespeare's, and best known on account of Malone's references in his Shakespearean annotations. Its date of composition is given as 1604 or 1606, though not published till 1607. Like Shakespeare's drama, it is founded on Plutarch's Lives. The opinions of Voltaire on this play are given at some length, as partly quoted in last week's Mirror in the first installment of the article, "Shakespeare est Shakespeare."

The section devoted to the stage history of the play is especially interesting. William Winter is among the American writers quoted, and James O'Donnell Bennett's account of the performance by the William Faversham company is incorporated. Numerous other stage versions of Julius Cæsar at various times are reviewed and analysed. Mr. Furness gives in the main all that portion of North's Plutarch which is believed to have been the foundation of the play. Among the innumerable interesting incidents in which this volume abounds are the details of the copy of North's Plutarch, edition 1612, presented to the Greenock Library in 1870, at the head of which is written, "Vive:, ut Vivas:, W. S:, pretiu 18^{d}," which some argue belonged to Shakespeare, and is full of marginal comments, presumably by the great dramatist. Speculative comments whether Shakespeare could have used this edition, in view of the discrepancy in dates between the writing of his Roman plays and the issue of the Plutarch of 1612, are among the most absorbing elements of the discussion. Mr. Furness opines that Shakespeare transferred these notes from an earlier edition, which had become thumb worn and tattered. At the risk of seeming impudence, the suggestion is offered that the markings in the original working copy in Shakespeare's possession were copied into the later one by an admirer, who owned or had access to Shakespeare's copy of Plutarch.

The eighteenth volume of the set, Cymbeline, will be issued in the early Summer. It is the last volume to be edited by Doctor Furness before his death last year.

F. F. S.

Edward Merrigan joins the Malley-Denison Stock company, at Newport, for two weeks, having been engaged for the printer's devil in Mary Jane's Pa, and for Bud in Wildfire.

OLD PLAY DAYS

No. 5

Revivals of stories of J. Wilkes Booth's assassination of Lincoln are appearing. What follows is not a revival, for it is now printed for the first time. It raises the question as to how long Booth contemplated his act.

If was confided to me by a man of travel under a promise, which is now broken with propriety for the reason that he and all concerned are dead.

There lived in St. Joseph, Mo., before and during the Civil War, a rich man by the name of James A. Corby. He was one of the first millionaires of the Northwest. He was public spirited, a politician, a man of commanding personality, an aristocrat, and the acknowledged force among the laity of the Roman Catholic Church in his city and the country round about. For several years every entertainment in St. Joseph was held in Corby's Hall, the top floor of Corby's Block, the first business block of the city owned by one man.

While the traveler who told this story was in St. Joseph for a few days he received an invitation to call on his old friend Corby. He found him mentally depressed. Almost abruptly Mr. Corby asked:

"Do you know a young actor named Wilkes Booth?"

The traveler knew him very well. They had dined together frequently and had traveled together.

Mr. Corby then informed his friend that Mr. Booth had not very long before hired Corby's Hall for the purpose of giving Shakespearean readings for three evenings. Mr. Corby confessed that Booth had grown into his confidence and esteem more rapidly than any man he ever met. Mr. Corby entertained him and Booth reciprocated.

It changed as rapidly as it was formed, this infatuation. Mr. Corby said that he told Booth the night before the first reading that he would have to cancel the contract. But Booth brought all his personal magnetism to bear and Mr. Corby relented.

Mr. Corby's friend used all his artifice to obtain from him the cause of the sudden change. Mr. Corby walked the floor of his office several minutes before replying. Then with great agitation he said:

"This awful war is bad enough, God knows. But, my friend, something is liable to happen that will be worse. But I must say no more."

The traveler asked Mr. Corby what connection there was between his sudden change of feeling toward Booth and the war.

Mr. Corby arose from his chair and said, with increased agitation:

"Don't ask me. Promise me that you will never refer to this again. I wish to God I had never seen this man Booth."

The traveler promised and the meeting ended.

The traveler left St. Joseph the next day and was gone six months. On his return Mr. Corby was his guest. As they were separating the traveler hoped that his guest would have a pleasant night.

Mr. Corby replied: "I wish it might be so, but when I retire every night it is with an awful apprehension. It is with a feeling that when I awake I shall hear of the greatest calamity that can befall my country."

With that Mr. Corby took his departure. The following day the traveler called on another friend, the Rev. John Hennessy, the brilliant and scholarly priest of the Catholic Church of St. Joseph. He was easily the most ornate man in his Church at that time. Later he became Bishop of Dubuque, Ia., and died in that office.

The traveler spoke of having had Mr. Corby the night before for his guest. Although the Rev. Mr. Hennessy and the traveler have both been dead one for many years, the other only a few, I do not care to write what the traveler told me he heard from the splendid man of the church of which the traveler was a member all his life. It must be understood that Dr. Hennessy did not divulge any secret of Mr. Corby's. But I may say, without in the slightest reflecting on the memory of the eminent priest, that he was concerned about something that he felt was weighing heavily upon his churchman, Mr. Corby.

The traveler resumed his globe trotting. He was in Scotland the night Lincoln was killed. He returned soon after to this country and communicated with Mr. Corby about business matters. He hoped that his old friend had recovered from his depression, not meaning to touch on the subject of Booth or his act. In reply Mr. Corby wrote:

"Thank God, the awful nightmare is over. You know what has happened, but the Great Ruler of Nations has saved the country, notwithstanding what has happened."

It was some time before I met this traveler after he told me what I have written. In recurring to the subject he said:

"I haven't much longer to live, but when I am gone you can have it to remember that I told you that, in my opinion, Wilkes Booth in some manner told Mr. Corby that he intended killing Lincoln. I don't mean that he told it in those words, but he revealed to Mr. Corby enough to make Mr. Corby certain that an awful calamity was impending, and he told it in such a way that Mr. Corby was unable to tell all he knew, unless he told it to his Father confessor, and the latter was true to his vows. Booth knew he had hypnotised Mr. Corby. He knew that Mr. Corby was a man of influence, wealth and a power in his Church, and Booth wanted that sort of a friend. That is my theory."

These were the last words I ever heard from the traveler. He died a few years ago.

FRANK H. BROOKS.

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ELEVATING THE STAGE

AT no time has there been more vaporing about elevating the stage than within the past two or three years, and innumerable societies have sprung up in all parts of the country with this motto blazed into their escutcheons: "Elevate the Stage."

Magazines print essays and newspapers devote columns to the opinions of those supposed to be qualified to speak authoritatively on the subject of redeeming the stage from its supposititious degradation, and yet we see very little tangible evidence that anything practical is being accomplished.

Why so little, if anything, is accomplished, and why the stage is not being forthwith redeemed from its debased state—if it is debased—rests on various well-defined and apparent causes. All efforts in the direction indicated have been misdirected and will accordingly prove futile in the end.

The elevation of the stage must come from within. If it is failing in its mission as an educational force it is due to inherent deficiencies, and the stage can no more be elevated to a higher standard than it now occupies by diatribes, essays and expositions than the profession of surgery and medicine can be elevated by learned essays on its true mission from laymen, who can have only an indirect knowledge and influence on the subject.

The true mission of the stage is to entertain. But in its natural latitude that phrase is not equally comprehensive to a person of undeveloped mental perceptions and one of intellectual culture. One demands spectacles and noise, the other finds pleasure in art subdued and truth in all its stern aspects.

There can be no uniform standard of excellence. But there can be a uniform standard of taste, and when sundry inherent lapses of good taste and ethics are properly looked after, the stage will elevate itself.

The stage should be the last resort of good usage in language and deportment. When it becomes a standard of pronunciation and manners, and the public is enabled to copy as correct the way in which people speak, as well as conduct themselves, in various walks of life, it will be on the high road to elevating itself. It is not now a standard in either of these branches of social intercourse.

The language in which plays are written should be a degree above the language employed in the streets. The absolute colloquialism of most of the dialogue in our plays has put the stage on a level of persons who have no love for and no familiarity with literature, nor with good English. In truth, the American stage is reeking with slang and thieves' Latin, passing current among people who are nominally above the class whose argot they employ.

It is said time and again that when a manager desires to stage a society play, the range of actors capable of gracing a drawing-room is so limited that he is embarrassed to fill his cast. We have had sundry exhibitions this season of actors in evening dress who resembled recruits from the lower East Side of New York, not only in appearance, but in their employment of the English language. The stage can elevate itself by eliminating such anomalies and by insisting that its men and women shall come properly prepared by education to discharge the duties they assume when they adopt the profession.

The public has a right to demand that actors shall know as much about the manners and habits of a remote historic period in which they appear as the average man of intelligence who reads history. The truth is, very few modern actors do know, and the sad thing of it is that many of them pride themselves on their ignorance.

The stage needs to be elevated, but it must elevate itself by making students of its disciples and inculcating in them the principles of correct taste. As the true exponent of correctness in speech, manner, dress, and an authority on these matters, the stage has an uplifting mission which it cannot evade if it would continue to appeal to public favor.

STARS AND INTERVIEWERS

MISS FRITZI SCHEFF has turned upon her critics, who have harped upon alleged idiosyncracies of the artistic temperament with which she was supposed to be afflicted, and in a straightforward fashion she retaliates upon those who persecuted her.

Which is right and proper. It will clear the atmosphere. Incidentally Miss SCHEFF touches upon what is probably the prime cause for the misunderstanding which has prevailed as to her personal traits.

When she left grand opera, she says, she was happy to talk to all newspaper men who came to interview her. Then her manager thought it best that she should give no more interviews, and for several years she was not taking advantage of a means of becoming intimately acquainted with the public.

Miss SCHEFF was ill advised when she cut the link which connected her with the public. Of course, there is such a thing as overdoing matters. But there is hardly a case on record, either here or in Europe, where a reputable interviewer is denied the privilege of approaching a theatrical star on terms of more or less intimacy. Theatrical artists are dependent on the press for much that goes to make them successful professionally. And they owe it to the public, which pays to see and hear them, that they should keep in touch with that public through the medium of the press.

When artists under the ill-advised judgment of those who direct their fortunes assume an attitude of disdain for the press, which supports their efforts, they directly offend the newspaper men and indirectly those who patronize them. When they do deny themselves to interviewers, regardless of person, their refusal is properly construed into a declaration that they no longer consider themselves in need of that which they often abase themselves to obtain before success has crowned their efforts, and it follows that they come to be misunderstood and sometimes unintentionally misrepresented.

SPARKS

(From the N. Y. Evening Post.)

When Mr. Howells, in the *Easy Chair*, compares American plays with English plays to our disadvantage, it is not because of any congenitally "highbrow" incapacity to appreciate the rougher humor and emotions of the native stage. Mr. Howells confesses to the delight he took in George M. Cohan's Broadway Jones—which is comprehensible, and in Excuse Me—which is not. But the difference is not one between broad treatment and subtle treatment, or between the high life and low life. It is a question rather of play construction. Our own plays, according to Mr. Howells, tend to build up around a single character, with the rest of the actors as a comparatively insignificant chorus. That is why Broadway Jones fails to be a play and remains a glorified vaudeville "stunt"—yes, Mr. Howells says stunt without quotation marks. Of such a type is Disraeli, though that happens to be of English workmanship, if we count Mr. Parker more than half an Englishman. Our older plays were of the English type. "When one remembers how the interest of Secret Service was vitally diffused through the whole personnel of the cast, how each one had something to do which it was worth his or her while to do excellently, one cannot suppose that our present inferiority in playing is more than a phase. The first thing for us is to own the fact fully, and then to go forward or backward and study how to surpass where we are now unquestionably surpassed. For our own part, we believe that the English players are better than ours because their playwrights are better; and when we say English here, we mean Scotch, too. They are able to imagine a play as something in which all the actors act, and are not mostly supernumeraries or spectators. They respect the common people of the stage, so glad to do well if they have a chance. They do not give them merely a part; they give them a whole."

FROM MAUDE LEONE

Editor DRAMATIC MIRROR:

SIR.—Will you kindly rectify a mistake which appeared in last week's issue of THE MIRROR. I refer to the article in Stock News, reading, "Maude Leone, Lawrence and Sandusky have taken a ten years' lease on the Empress Theater in Vancouver, B. C."

Lawrence and Sandusky have taken the lease. I go to the Empress Theater with them, as co-star with Mr. Lawrence, but have no financial interest in the company.

Thanking you in advance for your kindness, I am

Most sincerely yours,
MAUDE LEONE.

VANCOUVER, B. C., May 27.

EDITOR'S LETTER BOX

G. C. BENEDICT, Savannah.—Old Dutch was produced at the Herald Square Theater on Nov. 22, 1909, with this cast: Ludwig Streusand, Lew Fields; Lisa Streusand, Alice Dovey; Leopold Mueller, John E. Henshaw; Alma Villianyi, Ada Lewis; Franz Von Bomberg, John Bunny; Rosa Von Bomberg, Eva Davenport; Alfred Von Bomberg, William Raymond; Hon. Algernon Clymber, Vernon Castle. Sallie Fisher was not in the original cast of The Girl in the Train when it was produced at the Globe Theater on Oct. 3, 1910. Vera Michelena had the role of Jana.

R. R., New York.—Two dramatizations of Henry Sienkiewicz's Quo Vadis were presented on April 9, 1900. The Jeannette L. Gilder dramatization was presented at the Herald Square Theater with this cast: Petronius, E. J. Morgan; Vinicius, John Blair; Nero, Robert Fischer; Tigellinus, T. B. Bridgeland; Chilo, Frank Currier; Ursus, Harrison Armstrong; Lucan, William Herbert; Lygia, Bijou Fernandes; Poppaea, Hattie Russell; Eunice, Grayce Scott. Jane Marbury had the small role of Nigidia. The Stanislaus Stange adaptation, under F. C. Whitney's management, had the following principals: Petronius, Arthur Forrest; Vinicius, Joseph Haworth; Nero, Edward D. Lyons; Tigellinus, William T. Clifton; Chilo, Horace Lewis; Ursus, Elmer Grandin; Lucan, Leonard Walker; Aulus Plautius, Richard Buhler; Lygia, Roselle Knott; Poppaea, Alice Fischer; Eunice, Maude Fealy.

INDORSES "THE MIRROR'S" VIEW

Editor DRAMATIC MIRROR:

SIR.—Bravo! And thank you for holding THE MIRROR up to the Rutland rot. Your article is unanswerable, and you are entirely right in saying actors *feel* that "Shakespeare *est* Shakespeare." Still more do I feel it from having made four pilgrimages to Stratford, where one breathes in with his every breath Shakespeare the man, the actor and the playwright.

Keep up the good work, and give a similar body blow to the Baconian balderdash.

Gratefully yours,
CAROLL DUNBAR.

THE PLAYERS' CLUB, New York, June 5.

VICTOR H. WILLIAMS DEAD

Parents Apprised of Son's Demise by Wireless While Aboard Ship Homeward Bound

Percy G. and Mrs. Williams, passengers on the *Mauretania*, which arrived in this port on last Friday, were shocked at receipt of a wireless telegram, on June 3, which informed them of the death of their son, Victor G. Williams. They had been in Europe for five weeks, and did not even know of his serious illness.

Victor G. Williams, who has been long associated with his father in his theatrical enterprises, and only lately returned from Colorado, where he had been in search of health, was thirty-five years old. His death occurred on Sunday night in his apartments in the Woodward Hotel, Broadway and Fifty-fifth Street.

He was manager of the Alhambra and Colonial theaters in Manhattan until his father disposed of his theatrical interests two years ago. Since then he had spent most of his time in pursuit of health. He was married in Colorado, in 1909, to Louise Holmes, of Utica, N. Y., a cousin of Burton Holmes, the lecturer, and a granddaughter of John Butterfield, one of the founders of the American Express Company. He is survived by his wife.

CALLING A SPADE A SPADE

(From the Writer's Magazine.)

THE NEW YORK DRAMATIC MIRROR has recently started a series of articles, by experts, on "The Evolution of the Motion Picture." Every phase of the industry is treated in such an entertaining manner that it appeals to the general public as well as to those engaged in presenting motion pictures. These articles, which were begun in the issue of April 23, appear in alternative numbers. And while speaking of THE MIRROR, we might add that it is a very good periodical for writers who follow the releases, as its staff has a peculiar habit of calling a spade a spade when reviewing the various releases.

SHOW GIRL HAS RELIGIOUS MANIA

LEXINGTON, KY., June 3 *(Special)*.—Margaret Reed, a pretty nineteen-year-old Chicago chorus girl, was adjudged insane in the Circuit Court in this city, on June 3, and was committed to the Eastern Kentucky Asylum, Lexington.

Her malady is religious mania. She was with difficulty restrained from harming herself.

W. A. BRADY IN FRENCH LICK SPRINGS

William A. Brady, whose health has not been of the best lately, left New York for French Lick Springs, Ind., June 2, where, it is hoped, the indefatigable producing manager may soon recuperate his vital forces.

Personal

RITCHIE.—This is interesting. Adele Ritchie, who turned farmer a year ago, leasing the land and appurtenances of J. K. Berry, at Greenwich, Conn., is to be married at that village next Friday to Charles Nelson Bell, of New York. Mr. Bell has for some time been interested in Miss Ritchie's farm and still more in Miss Ritchie herself. The maid of honor at the wedding will be Marian King, Miss Ritchie's adopted daughter, and William Alcox, of Newark, will

ADELE RITCHIE.

be the best man. The marriage was to be kept a secret, but the news was betrayed by an insubordinate gardener, who had been discharged.

KEENER.—Mary Keener, whose picture appears on the second page of this week's issue of THE DRAMATIC MIRROR, first came into public notice when she acted Theodora in a performance of Pinero's The Benefit of the Doubt, given by the American Academy of Dramatic Arts at the Empire Theater this Spring. Immediately following her engagement from the academy she went to Boston to become the leading lady of the famous Castle Square Theater, in that city. She took the place of Mary Young, who had found it necessary to take a complete rest for a short time. During her engagement in Boston Miss Keener has had the invaluable advantage of the training derived from acting in many and varied roles. The Boston newspaper critics have written with enthusiasm of her, and the audiences—at stock company theaters always skeptical of youngsters replacing old favorites—have welcomed her warmly.

DAZIE.—Mlle. Dazie, widely known throughout the country as a dancer, both in vaudeville and musical comedy, has been playing small roles with the stock company at the Manhattan Opera House, determined to fit herself by hard training for the legitimate stage and for "speaking" parts. This has for a long time been her secret ambition, and last Winter, while dancing in The Merry Countess at the Casino, she took an afternoon off to play a small role in The Master of the House. Her stage name is Ann Arter for the present. It is interesting to note that Mlle. Dazie is sacrificing a weekly salary said to be close to five figures to get the necessary training in dramatic roles, at a salary approximately one-thirtieth of the amount previously called for in her contracts.

HARDING.—Lyn Harding sails on the *Baltic* tomorrow, and on his arrival in London will start organising his tours of Bought and Paid For, The Flag Lieutenant, and Tantalizing Tommy, the touring rights of which he holds for England. His own plans for the Autumn are still unsettled.

BUNKER.—Ralph Bunker, a college lad who jumped at the offer to show what he could do as an actor with a professional Company, writes to THE MIRROR: "I read in your columns of the offer made by William Morris to Harvard men to play the leading role in 'The Blindness of Virtue'; so thought perhaps you might be interested to know the results. Therefore I am sending my press notices. I had only from Thursday until the following Monday, with only two rehearsals with the company to get up in the part. I have accepted an offer from a New York manager to appear in a Broadway production next season."

A PROBLEM IN ENGLISH

BY T. HERBERT CHESTNUT.

Not long ago a theatrical company were rehearsing a new play one morning on the stage of the Regina Theatre. They were a very good company, and had given some very praiseworthy performances. The organisation was for the most part American, but there were also one Englishman and two Canadians. One would have thought that the most cordial relations would have existed between these Thespian members of the human family, as suggested in the Pilgrims' banquet in New York the other night, and that such questions as the Panama Canal and Reciprocity would have been relegated to the oblivion which some funny people think they deserve, or else tabooed altogether, in view of the fact that all their faculties were required for the play in question.

But, bless you, nothing of the sort. This company of Thespians became a very hot-bed of political discussion. When not actually engaged in playing before their audiences each member took sides on international questions until the arguments became so heated, that a certain coldness, not to say hauteur, sprang up between the American and British section of the company. The manager, himself is an American, but a jolly good fellow, who likes Canada and the Canadians, especially the Western Canadians. He did his best to pour oil on the troubled waters, but, seeing that all his efforts were unavailing, he threatened to fire the first man or woman in his company who dared to mention the Panama Canal, Reciprocity or Home Rule for Ireland—yes, Home Rule had been added to the discussions, for Americans are very Home Rulish—Tim Healey and the Redmonds say so—and there are some Canadians who have sympathies for Protestant Ulster.

But, not content with having fiery debates on the foregoing subjects, this international company, in the heat of argument, began to descend to personalities. One of the Americans told the Englishman he couldn't act and the Englishman retorted by saying emphatically and scornfully that the American couldn't speak the English language. The leading lady (an American and an excellent actress) and one of the Canadians (a lady and also a very clever actress) had a few things to say too. Matters were reaching a climax.

One morning, not long ago, as I started out to tell you, a rehearsal was in progress on the stage of the Regina Theater. Things had been going fairly well when the Englishman, in speaking his lines, used the word "bade." He pronounced it "bad" and one of the American contingent laughed.

When asked why such wild levity, he replied—"You mean bayd."

"No, I don't. I mean precisely what I said—bad."

There were murmurs pro and con from every part of the stage.

The stage manager (an American) ruled that it would be "bayed," but here the manager of the company stepped in and said irritably:—

"How should the word be pronounced anyway? Miss ——, (a Canadian). What would you say?"

"Bad," said Miss ——, timidly.

"And you, Mr. So-and-So?" (American).

"Bayed, sure thing," said So-and-So, emphatically.

"And you, Mr. Thing-im-Bob?" (Canadian).

In a sonorous voice, the tones of which reached the farthest recesses of the Regina Theatre, Thing-im-Bob said:—

"Bad."

"Oh, but," said the first American, testily, "that's Shakespeare."

"No," replied the Canadian, in the same sonorous tones, "that's English."

Can you beat it?

THE "DOC" HAD IT ON DAVY

Garrick was once present with the celebrated Dr. Johnson at the table of a nobleman, where, among other guests, was one of whose near connections some disgraceful anecdote was then in circulation. This tale had reached the ears of Johnson, who, after dinner, took an opportunity of relating it in his most acrimonious manner. Garrick, who sat next to him, pinched his arm and trod on his toe, and generally made use of other means to interrupt the thread of the narration, all to no purpose, however. The doctor slowly proceeded, and when he had finished the story he gravely turned to the actor, of whom before he had taken no notice whatever, and said: "Thrice, Davy, have you trod upon my toe; thrice have you pinched my arm, and now, if what I have related be a falsehood, convince me before this company." Garrick could reply nothing, and he frequently declared afterwards that he never felt so much perturbation, not even when he met his "father's ghost."

HEDWIG REICHER TO SAIL

Hedwig Reicher, just returned from a distinctly successful vaudeville tour, is preparing to sail for Germany some time during the present month. She returns in September to appear in a star role at the Lyceum Theater, until when she will rest and recuperate.

Broadway Favorites

There are many actors upon the stage who can act in musical comedy and many more who can sing, but there are few who combine both at one and the same time. Foremost in this class is C. Morton Horne, a clever and youthful leading man, who has made three distinct successes on Broadway in one season. First, The Charity Girl gave Mr. Horne few opportunities, but his triumph in this ill-fated piece was the main topic of conversation regarding it. He then replaced Percy Ames at the Gayety in

Morrison, Chicago.

C. MORTON HORNE.

Officer 666, and gave a new version of the role, thereby winning new laurels.

At present Mr. Horne is with Fritzi Scheff in Mlle. Modiste at the Globe, singing the leading male role. He has an unusually good voice, and, in addition, he acts his part with vigor and manliness. He throws himself unreservedly into his work like a true artist.

Mr. Horne is an Englishman and a soldier as well. He has fought in real battles and numerous skirmishes. He is a great lover of outdoor sports and is, at the same time, very happy in his chosen profession.

Mr. Horne's career has not been a long one. Besides the above mentioned roles, he played the lead in The Balkan Princess (created here by Robert Warwick), in London, as well as the principal role in Dear Little Denmark.

In America he first won favor with Fritzi Scheff in Mlle. Rosita, where one night in Boston he won the honors of the evening next to Madame Scheff. He appeared in Marriage à la Carte, supported Thomas W. Ross in An Everyday Man, and sang the leads in The Charity Girl and Little Boy Blue in New York last season.

Artists in Mr. Horne's special line are scarce, and he has proved a valuable addition to every production with which he has been associated.

CHAMBERLAIN BROWN.

"THE MIRROR'S" COVER DESIGNS

The portrait of Margaret Illington from which last week's handsome MIRROR cover was made was taken at the studio of Strauss Peyton, of Kansas City. This week's cover design, representing Madame Bernhardt in her railway carriage, is from a photograph by Moffet, of Chicago.

Ethel Barrymore: "Now when a manager tells me I must play in something that is palpably a weak play I can refuse. And I shall refuse, for there comes a time in one's life when serious things must be attempted if life is to mean anything at all. And I have reached years of discretion. There was a time when I was content to rely on whatever of charm and beauty nature had endowed me with, when I was willing to be merely Ethel Barrymore.

"But that time is past and now only the striving to do real things can compensate. I would rather act in a play technically bad that had for its theme some real problem of life than in a perfectly constructed drama that was nothing more than stage machinery. I would rather play in Brieux's Damaged Goods or Maternity than in any of Bernstein's skilfully wrought pieces."

The PUBLICITY MEN

Few retired business managers of theaters and few former press agents could claim to have kept up such an active interest in things theatrical as Robert Grau, who before 1909 was connected with the business departments of theaters for thirty-five years. Besides issuing three volumes on the stage since his retirement four years ago, and bringing to completion two others for publication in 1913, Mr. Grau has contributed an average of three hundred articles a year to a widely varied public on the theater and allied subjects. Many of Mr. Grau's articles have appeared in THE MIRROR, and are familiar to our readers. Mr. Grau has been effective in helping to create a market for stage literature. The record of one article, on the average, every week day for four years is unequalled by any writer on things dramatic with whom we are acquainted.

Walter J. Kingsley has dedicated the following verses of his own composition to the fair Kitty Gordon:

"Beautiful Kitty, statuesque,
She of alabaster brow,
A business lady? Well, perhaps,
With the right to be I vow.
Charms of Cleopatra, she
Nothing doth of beauty lack.
Voice seraphic, form divine—
Kitty, glad to see your back."

The Chicago *Tribune*, dwelling with affection on these lines, has dubbed Mr. Kingsley "the Remy de Gourmont of press agents."

David Klein, who was formerly ahead of William H. Crane, has abandoned the theatrical business for good, so it is understood. At present he is traveling through Michigan for a New York hardware firm.

Harry J. Jackson, who last season managed Wm. A. Brady's Baby Mine company (Southern), is handling the Quo Vadis photoplay at the Garrick Theater in Philadelphia, having assumed his duties on May 5. The business done at the Garrick for the past four weeks has far exceeded all expectations; in fact, has broken all records for moving pictures in the Quaker City. At the close of the Philadelphia run, these pictures will be presented in the best houses of the larger cities. George Kleine, under whose management Quo Vadis is being presented, has retained Mr. Jackson as one of his managers for the coming season.

In the Colfax *Commoner* (Washington) we note these interesting "heads":

PUNCH WHEELER DEAN OF ALL
VETERAN CIRCUS ADVANCE MAN OLDEST SPECIMEN IN CAPTIVITY

Reading further we find:

"Probably the most remarkable showman the *Commoner* man has interviewed lately is 'Punch' Wheeler, the advance press agent for Yankee Robinson's circus that is to appear here soon. Wheeler is 70 years old, and as young and spry, but not so fresh, as when he was in Colfax nearly 30 years ago. He attributes his health to the circus-horse doctor, who advised him years ago never to drink more than he could conveniently hold, and to smoke all the time, or as much as possible to keep from eating, since prices lately for eatables have been boosted out of reason."

Although W. W. Aulick, the general press representative for the Liebler company, is still confined to bed, and probably will be so for at least six weeks to come, his complete recovery is only a question of time and rest. For some time it was feared by Mr. Aulick's friends that he might be paralyzed permanently as a result of his shock, but it is now stated on good authority that he will, in the course of time, be once more in good health. If, as certain people would have us believe, hoping and wishing for a thing to come true actually helps to bring it about, then Mr. Aulick's recovery ought to be speedy. Hardly any one in the theatrical business in New York will not be pleased to learn of Mr. Aulick's assuring convalescence.

Speaking of Mr. Aulick reminds us that Charles P. Elliott, a member of William A. Brady's publicity staff, is critically ill at the River Crest Sanitarium, Astoria, Long Island. When manager of the Orpheum Theater, in St. Paul, two years ago, Mr. Elliott suffered a nervous breakdown from which he has never entirely recovered. At one time Mr. Elliott was business manager for Wilton Lackaye and Robert Mantell.

What has become of James Pooten? Six weeks ago, it is stated, he went to London to write of the American suffragette movement (there isn't any such thing) for English newspapers. He wrote one article about the militants of England, and since then has not been heard from.

Lee Kugel, formerly press agent for Henry B. Harris, is to embark as a theatrical manager with a dramatisation of Edna Ferber's story of the adventures of a female drummer, Roast Beef Medium.

Frank E. Carstarphen, former Denver correspondent of THE MIRROR, was appointed as one of his assistants by United States Attorney H. Snowden Marshall, of this city, on June 3.

WASTED ENERGY—No. 3

(*Written for* THE DRAMATIC MIRROR)

BY JOSEPHINE BONAPARTE CROWELL.

Do we understand all that is implied by the term "Wasted Energy?" I think not. Thinking of the possible troubles of tomorrow is wasting energy; do your best today and to-morrow will take care of itself. Thinking of the other man's trouble is wasting energy—that is his business.

Doubting the success of your endeavor is wasting energy, and doubting a friend is a sure road to the annihilation of friendship. Doubt is a noxious weed that kills. We must live and move in perfect harmony with every living being—all have the right to freedom of thought and self-expression.

System in thought and action is a great conserver of energy. We should have a system in whatever we undertake to do: the wiser we are, the more defined and clear will be our vision and accomplishment.

One of the greatest colleges in America, a college that is turning out successful men and women, was founded by a man who kept this motto uppermost in his mind: "I think, I dare, I do, and forms appear."

So you see there are three—only three—resolutions to keep in mind. They solve the problem.

Put your energy into thinking and daring and doing, without any anxiety as to the result; it is bound to be good, for you are under a law and that law is *Divine*.

Many people begin to doubt and fear before they actually get a plan of what they wish to accomplish. They think fearfully, they *don't dare*, and they do half-heartedly, and then when the form does not "appear" they say, "There! I was afraid it would not turn out right. I knew it all the time. I feared to say this or to do that." Their whole method was wrong and the form did not get sufficiently vitalized to make its appearance.

Fear destroys our energy, destroys us bodily, mentally and spiritually. We know that fear sometimes causes the change which we call death; why can we not realise that it is death to our mental and spiritual unfoldment?

Resolve to make the positive assertion, morning, noon, and night, until it is uppermost in your consciousness, "I am the embodiment of Courage." The thought of courage is invigorating; it lives and grows and feeds upon itself.

The founder of that college thought positively, and though not a man of means, his thought was so powerful and well-directed that he was able to draw to himself men of wealth, who helped him to carry out his plan to build his school, and it has grown and flourished, and turns out practical men and women. The pupils are Knowers and Doers—there are no misfits there.

Man brings all the qualities here that he has gained in his past lives, but now that he is man, it is for him to decide what he can keep and what he can dispense with. He can cast aside fear and doubt and hate; all are destroyers of energy.

Man carries within himself a greater and more penetrating light than either electricity or the X-ray—it is the light of his own soul when he recognises it—it will solve all problems and illumine all the byways of his path. Fear nothing, conserve your energy; be still and know.

GOODWIN TURNS BONIFACE

Star Actor Opens Cafe Monica—Bride Presides Over Smoking and Tea Room

Now that Nat C. Goodwin has branched out as a caterer, the stage may see him no more.

The informal opening of Mr. Goodwin's cafe at Santa Monica, Calif., took place May 30. Mayor Dow, of Santa Monica, inaugurated the function with a speech, followed by Mr. Goodwin, with a brief address. Mrs. Goodwin (Marjorie Moreland) also responded with a speech to a general clamor.

One of the features of the Goodwin resort is a tea and smoking room, where ladies may indulge in the weed. Dancing will be another feature. Mrs. Goodwin will preside over the tea room, under salary.

The place will bear the name of Goodwin's Pier and Cafe. It is located on Bristol Pier and contains every kind of convenience.

EVA TANGUAY TO MARRY?

Vaudeville Gossip Names Johnny Ford as the Prospective Bridegroom

According to local and Chicago vaudeville rumor Eva Tanguay is soon to marry. A well known performer has declared that in Chicago Miss Tanguay confirmed the report to him. According to the story, Johnny Ford, a dancer and comedian at present with Miss Tanguay's company, is the prospective bridegroom. As it happens, oddly enough, the pianist employed by Ford on tour is Melville Collins, a musical conductor, who was once reported to have married Miss Tanguay himself.

EDWIN HESSER ILL

Edwin Bower Hesser is seriously ill at the Infirmary Hospital, Halifax, Nova Scotia. He was conducting a series of operatic festivals through the New England States and Canada and was taken ill about a week ago, suffering from a nervous breakdown, caused by overwork. At one time Hesser presented several high-class moving pictures and he directed a number of lecture tours.

ALBINI, THE MAGICIAN

A Friend to the Needy, but Not Friendly with the White Rats—Loyalty to Considine

When Herbert A. Albini breathed his last in the Grant Hotel, Chicago, Thursday morning, May 29, 1913, there passed away one of the strangest and most interesting characters that vaudeville history has ever known. He was a great performer of magic, invented the celebrated "egg trick," carried a string of talk to success by methods that no other stage artist ever dared to pursue, commanded big money, and earned it, by evidencing an unquestioned drawing power.

Albini was born in England fifty-two years ago of Jewish parentage. He first came into prominence in this country as a booking agent in Chicago, actually carrying out the jest so often heard that, when a "good job" came along, he took it himself. He was married a second time, and it is Nellie Maguire that is known in America as Mrs. Albini. He leaves children by a former marriage in England, and leaves children by his second marriage, who will take the act that he had, his daughter, Bessie Allen, being very proficient in handling the illusions.

Albini was first in charity in the dramatic profession, first in attention in every gathering—of a disposition to be first in everything. Hundreds of instances of his good-heartedness are known to every one prominent in vaudeville. He probably secured more members for the White Rats' organization than any single worker. He is known to have sent entire troupes to Chicago when he encountered them stranded. He was either first to head every subscription list for the unfortunate or carried the paper around himself.

J. C. Matthews, booking manager of the Pantages Circuit, said: "It is pitiable that Albini, of all men, should have died without funds to bury his body or provide for his dear ones. Albini may have had his faults, as we all have, but he had a charity sufficient to cover a multitude of sins. He never nursed a dollar while another needed it."

Sam DuVries, of the Chicago Sullivan and Considine Agency, is familiar with a hundred instances of Albini's goodness. He tells of an actor being without funds in the Saratoga Hotel, Chicago, at one time, when Albini collected $90, contributing a ten spot personally. He was an asker for help for the needy that brooked no refusal, according to Du Vries. At the very last Albini managed to get money which was used for the support of his family and not for personal expenses.

Albini was not in good standing with the White Rats, and, according to what is heard on the streets, Abner Ali, Chicago representative of the order, sought financial aid for him from New York without success. The Chicago Rats were very attentive to him in his last days and active in their interest after his death—especially Mr. Ali. Albini was buried by John Considine, who wired to his Chicago office to bury the magician and look after his family.

Albini and John Considine had long been good friends—no one knows the nature of Considine's obligation. The rumor circulated so freely that Albini gave testimony in a case where Considine's life hung by a thread is false. Albini is known to have admitted this in private conversation, but he never explained the nature of the bond that held the vaudeville magnate and the performer so close together.

SIX MORE CLOSE

Five Last Saturday and "The Honeymoon Express" Next Saturday

At the Criterion Theater, last Saturday evening, The Argyle Case ended an engagement of twenty-five weeks. From the opening night this detective play had been unusually successful. Robert Hilliard, who played the detective, a real dictograph and a plausible melodramatic story all combined to furnish exciting entertainment. Early in September the play, with Mr. Hilliard still in the leading role, begins a transcontinental tour of forty-two weeks, including the principal cities, and ending on the Pacific Coast in the Summer of 1913.

In addition to the closing of The Argyle Case, The Poor Little Rich Girl ended a run of twenty weeks at the Hudson; Damaged Goods closed at the Fulton and Richard Bennett has sailed for Europe; Years of Discretion closed at the Belasco, where it has been running since New Year's, and The Amazons ended its run at the Empire.

Next Saturday evening The Honeymoon Express ends a twenty-week run at the Winter Garden. This musical revue has been moderately successful. A few weeks ago a "second Spring edition" of The Honeymoon Express was substituted for the original production. Grace La Rue replaced Gaby Deslys in the chief role, and the ever-delightful Ina Claire was added to the cast. Al Jolson also did his share by singing two new songs.

MANAGER MARRIES JUVENILE LADY

Ethel Arleter Bascom, late leading juvenile lady of the Carlos-Dushan tabloid musical comedy company, was married to George Winifred Dushan in Atlanta, Ga., on June 4, by the Rev. W. W. Menninger. The groom has just passed the half century mark, while the bride is twenty-six. Both Mr. and Mrs. Dushan are natives of New York city.

FRITZI SCHEFF TO CHICAGO

To Appear at the Studebaker at Popular Prices, Beginning Tuesday in "Mlle. Modiste"

Fritzi Scheff will end her three weeks' engagement in the ever-popular comic opera, Mlle. Modiste, at the Globe Theater next Saturday night, and leave for Chicago, where the entire production will open on Tuesday evening, June 17. A group of prominent citizens are said to have given her a guarantee of $30,000 for two weeks at the Studebaker. The lower floor prices will be the same as usual, but the first balcony—which is very large at the Studebaker—will be sold at prices ranging from $1 downward. It is the desire of these men to test the possibilities of comic opera at low prices in Chicago. One of the Chicago men said:

"We do not believe that grand opera at any price will attract the Chicago people as comic opera at popular prices will. We believe in cultivating a taste for good music in people gradually, and in beginning with the lighter music. There is no more attractive comic opera, we think, than Mlle. Modiste, and no better singer in the comic-opera field than Miss Scheff. If our experiment is successful, we will proceed with a season of twenty weeks, with Miss Scheff as the director of the company, if she will accept the responsibility."

COMPANY HONORS "BOB" HILLIARD

Robert Hilliard had just finished playing Asche Kayton, the detective, at the farewell matinee of The Argyle Case at the Criterion on Saturday afternoon when he was taken into custody.

The entire strength of his supporting company surrounded him upon the stage and cut off every avenue of escape. In their behalf Miss Wanda Carlyle, who began her stage career as a child with him, and has never supported any other star, presented to Mr. Hilliard a massive silver loving cup, appropriately inscribed, as a token of their deep personal regard.

The twenty-five weeks' run of the detective play, which closed Saturday night, established a new dramatic record for the Criterion. Mr. Hilliard will spend his Summer, as usual, at Siasconset. While he will make a Coast to Coast tour of forty-two weeks, under the direction of Klaw and Erlanger, beginning Sept. 15, in Atlantic City, The Argyle Case will be played in London, Paris, Berlin, and the Antipodes. Messrs. Klaw and Erlanger have sold to J. C. Williamson the rights of the play for Australia, where it will be shortly produced.

A WOLF WITH "THE WOLF"

The King Amusement Company have secured Eugene Walter's play of the Canadian woods, The Wolf.

While on a tour of inspection of the firm's attractions, one of which was playing in Canada, and in anticipation of the production of The Wolf, a search was made for a wolf to be carried with the company.

Upon investigation Mr. King discovered that a trapper, in from the trading post, had a very fine specimen, but did not wish to part with it. However, after due persuasion and the assurance that the animal would be well cared for, the trapper consented to the sale of the animal for a goodly recompense. Mr. King, realizing that the wolf was a valuable asset as an advertising medium with this attraction, and being always on the lookout for novelties, regardless of the cost, immediately closed the deal. They have named him in honor of the author, "Eugene."

FRANK LALOR IN "IOLE"

Harry H. Frazee has engaged Frank Lalor for the principal comedy role in Iole, the musical play to be produced next season at the Longacre. Since Mr. Lalor's success as Dondidier in The Pink Lady, he has been unable to find a good successor to his earlier role; but as Guilford, the fake poet and father of eight charming girls who have been brought up by the pure Rousseauistic method, Mr. Lalor will interpret a character that, by sheer coincidence, resembles a certain sage of East Aurora, N. Y. In fact, Robert W. Chambers received a most flattering letter of appreciation from Elbert Hubbard for his depiction of him in the person of Guilford.

MABELLE PARKER'S DIVORCE

Mabelle Parker Schwartz was granted divorce from Earl Schwartz, musical director, after a hearing of less than fifteen minutes before Judge McKinley in the Superior Court of Chicago on May 28, a chorus girl being named as corespondent. The decree gives the custody of their two-year-old son Earl to Mrs. Schwartz, allows ample alimony and solicitor's fees, and restores to her the right to resume her maiden name. B. J. Samuels, of the firm of Samuels and Samuels, represented Mrs. Schwartz. The couple were married in Boston, Mass., Sept. 4, 1907, and enjoyed but twenty weeks of marital happiness since, which terminated in July, 1910, at which time Mrs. Schwartz obtained evidence on which the decree was granted.

ACTRESS INHERITS FORTUNE

Lillian Engstrom, an actress, sailed on the *Lapland* for Svaansbridge, Sweden, May 31, to prove her claim to a $250,000 windfall to which she claims to having fallen heir. The news of her prospective fortune was a big surprise to her.

L. G. BISSINGER,
Manager Queen Theater, Dallas, Texas.

Mr. Bissinger has been connected with the amusement business in almost every stage of the game. He was associated with Charles H. Hodkins, formerly of Joplin, Mo., now of Chicago, the vaudeville booking agent, and for a number of years operated theaters in Houston, Tex., and Oklahoma City.

Mr. Bissinger has been connected with the Huisey theaters for the past six years. They own and operate theaters in Galveston, Houston, Dallas, and Oklahoma City. The three Queen theaters owned by this corporation in Texas represent an investment of $275,000.

Mr. Bissinger has decided to locate in Dallas and take the management of the Queen Theater there, which is one of the finest photoplay theaters in the United States.

FRENCH REVIEWS

Martin Beck Returns from Abroad and Predicts an International Vaudeville Circuit

Martin Beck, managing director of the Orpheum Circuit, returned from abroad, on Friday, on board the *Mauretania*. During the four weeks that he has been away, Mr. Beck visited London, Paris, Berlin and Vienna, combing the artistic markets of these four metropolises for possible features for the B. F. Keith and Orpheum Circuits.

There is little doubt that as a result of this flying trip a large number of European features will shortly find their way into American vaudeville. However, the only negotiation which Mr. Beck would discuss was the arrangement for the presentation over the B. F. Keith and Orpheum Circuits of Parisian Reviews, such as are found at the Folies Bergere and the Follies Marigny. In order to maintain a Parisian atmosphere, the Review intended for America will be composed entirely of French players. Both principals and chorus will be brought over, as well as scenery, costumes and other paraphernalia necessary for the production.

Mr. Beck said that the American invasion of the foreign music halls was a fulfilment of his prophecy of "an-around-the-world-vaudeville-circuit." In the very near future Mr. Beck believes the association of the foreign managers will be in as close harmony as are the Keith and Orpheum Circuits, and when a tour is laid out for an act, instead of being booked from New York to San Francisco and return, as is now the case, an itinerary covering the principal theaters of the civilised world will be laid out.

While there is practically no doubt that Mr. Beck has arranged with a number of foreign celebrities for American tours, he is guarding their contracts as secretly as he did the one for Madame Sarah Bernhardt's recent tour, and for the present, at least, gives no hint of what is in store next season for American vaudeville.

NO MORE SMUT FOR CHICAGO

The penalty for singing suggestive songs, appearing in indecent acts, or indulging in lines containing threatening or abusive words, in any public place, will mean arrest and a fine, ranging from $5 to $100, in Chicago. Official "censors" expect to closely watch all theaters and cabaret shows.

The "kibosh" was put on May 31.

DANCERS MARRY

"La Petite Adelaide," now no longer petite, was married to J. J. Hughes, her dancing partner, on June 8, at the Dutch Reformed Church, Bensonhurst, by the Rev. Orville Fisher. Both are members of The Passing Show of 1912 company, which left Philadelphia for a long tour through the West last week. La Petite Adelaide began dancing at the age of nine, and has danced in most all the large cities of Europe and America. She is a native of Troy, N. Y.

MORE FAME TO G. AND S.

Author and Composer of "Iolanthe" Are Made Topics of Fine Speeches at Casino

A special matinee of Iolanthe was given at the Casino, Thursday afternoon, June 5, for the purpose of aiding the research library of Gilbert and Sullivan data.

The event was of special interest aside from the performance, as several speakers, including Bourke Cockran, addressed the audience after the first act. Edward Fales Coward was introduced by DeWolf Hopper, and contributed some interesting reminiscences to the early history of W. S. Gilbert and Arthur Sullivan in the United States. Mr. Hopper also introduced W. T. Carleton, who was in the cast of several of the operas when they were originally produced, and who related sundry amusing anecdotes of the famous pair. John Philip Sousa spoke of Sullivan's music in particular, and paid a high meed of praise and appreciation to the composer. Sydney Rosenfeld spoke briefly from the standpoint of the librettist, and compared the considerate and effective treatment of Gilbert's lyrics at the hands of his musical collaborator with the blundering and distorting treatment dealt out to the lyrics of a comic opera by the majority of composers.

Mr. Cockran spoke at some length on the tremendous influence of Gilbert's satire in revolutionising conditions in English public life for the better, and compared the satirist in this aspect to Cervantes and Moliere. He particularised Pinafore and Patience as having exercised the widest influence in making patriotism mean something more than pride in what particular country a man is born in, and wiping out the aesthetic craze at a period when affectation in English society was at its height.

He paid a high tribute to the artistic excellence of the literature and music of the Gilbert and Sullivan operas, and rejoiced that, at a time when the stage appealed almost entirely to the eye, so admirable a company was able to appear before large audiences to remunerative houses.

The sum realized from the matinee will be turned over to the Public Library for the purpose named above.

THE LATE GEORGE RIGNOLD

Died in Australia at Seventy-five—Leaves Estate of Over $55,000

Belated news from Australia bring advices of application for probate of the will of George Rignold, the famous actor, whose estate is valued at about $55,000.

Under the will, the well-known home of the deceased, at Middle Harbor, near Sydney, N. S. W., together with the furniture and effects, were devised and bequeathed to Maude Styan, as an appreciation of her services to himself and his late wife; 1,000 shares in the Theater Royal Proprietary Company to Mrs. Daisy Griffin (Coppin) and Lucy Coppin, each; to Fanny Reynolds, a niece of Mrs. William Rignold, $500, and to each of his nieces, the four daughters of the late William Rignold, $2,500. The residue of the estate, outside of some personal belongings, which go to friends, is bequeathed to the Royal General Theatrical Fund, England.

Mr. Rignold died at his Australian home, Dec. 16, 1912, shortly after having celebrated his seventy-fifth birthday. He is well-remembered by the elder generation of to-day in the character of Henry V., of which he brought a gorgeous spectacular production from England in 1875. As the royal young hero he presented a most fascinating picture, himself being a splendid type of physical manhood. His acting of the part and the general *mise en scene* of the production have never been surpassed, if indeed equalled, since.

NIXON SUED FOR $10,000

Theater Owners Charge Manager with Ruining Patronage

The Opera Block Investment Company, owner of the Camden Theater, Parkersburg, W. Va., brought suit in the Circuit Court, June 2, for $10,000 damages against Fred G. Nixon, Nirdlinger and his father, who trades as Samuel F. Nixon, New York theatrical men, alleging that they conspired to ruin the patronage of their theater.

The plaintiffs charge that Nirdlinger and Nixon leased the Camden for five years, and then closed it and kept it dark several seasons after they had purchased an interest in an opposition theater. The owners allege that Nirdlinger and Nixon, through co-operation with other producing managers, made such arrangements that after their lease upon the theater expired last August they were unable to secure any first-class attractions to play there.

"WILD WEST" ROMANCE

Nebraska Ranch Girl Follows Show Disguised as a Teamster to Be Near Sweetheart

May Shaffer, twenty years old, a North Platte, Neb., ranch girl, was discovered in the guise of a teamster with Buffalo Bill's Wild West Show, at Bristol, Tenn., June 5, by Doctor Cassidy, who examined her hand for a sprain. She had crossed the Continent alone to join the show in order to be near her sweetheart, Leonard Sasseen, a cowboy, who helped her to her disguise.

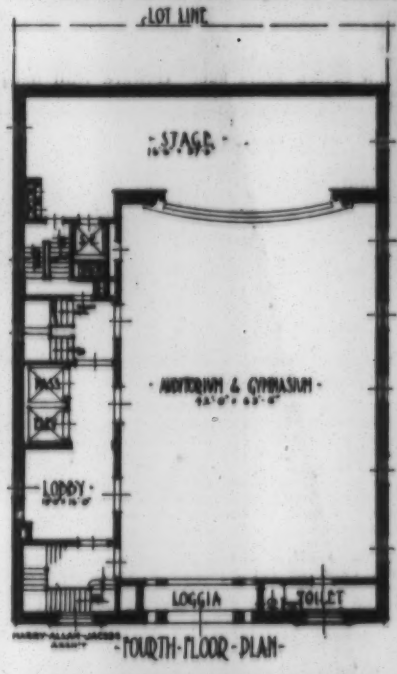
Pawnee Bill, to whom the girl was introduced, after the confession, made her a performing cowgirl, and now she rides with Mr. Sasseen in the arena.

THE FRIARS' NEW HOME

Description of the New Club House to Be Built on West Forty-eighth Street, Between Sixth and Seventh Avenues

Plans for the new club house of the Friars, to be situated on the premises of 106, 108 and 110 West Forty-eighth Street, on a plot 61 feet frontage and with a depth of 100 feet, have already been drawn by Harry Allan Jacobs and approved. They call for a building seven stories in height, with a basement and sub-basement. The steel frame will be designed, however, sufficiently strong to carry five additional floors, making a total capacity, if wanted, of 114 bedrooms for the future. The style of the exterior will be Italian Renaissance, adapted to modern conditions and extremely simple. The plans show that the maximum possible amount of space will be given to the rooms proper, leaving very little waste in halls and lobbies. In every respect the club house will be up-to-date in its conveniences and arrangements. There will be a large swimming pool in the basement, an electric bath, as well as Turkish and Russian baths, a barber shop and abundant lockers.

On the first floor proper there will be an entrance lobby, with reception room, office, coat room and attractive grill room. In designing the grill room, an effort has been made to retain the present atmosphere of the club, its homelike character. The second floor will contain the big dining room and a commodious lounging room. Pool and billiard rooms will take up the entire space of the third floor. The stage and auditorium are planned for the fourth floor, the auditorium having the advantage of serving as a gymnasium, with handball courts when it is not used for theater purposes. It will seat 400. The fourth floor mezzanine will have a balcony seating 200 more people; and in addition numerous shower baths for those who have played handball in the auditorium. A big library and reading room and ten card rooms are designed to fill the space of the fifth floor. The sixth and seventh floors will be given over to bedrooms, so arranged that there will be a shower and toilet between every two rooms. There will also be pantry service on these floors. An improved ventilating plant will supply the principal rooms with fresh air and will extract the bad air. In many respects the new club house will be the last word in club architecture.



FOURTH-FLOOR-PLAN

A finance committee has been appointed, and, with a loyal membership of 1,200, the club feels that it will not be long before the generosity of its members will permit the work of erection to begin. The club owns the site on which it intends to build, and at the present time its financial condition is excellent. A booklet with the plans of the new club house will be gladly sent to those interested, if a card is mailed to Sam H. Harris, chairman of the Building Committee.

FRIARS' NEW CLUB BUILDING.

NEW SHYLOCK PLAY

American Poet Scheffauer's Drama to Be Done in Germany

Herrman Scheffauer, a young California poet, who has lived in the University Settlement of New York City for a year, and who is now a resident of London, has written a new Shylock. The play was translated into German, and will soon be produced in Berlin.

Mr. Scheffauer is another instance of the verity of the adage that the prophet is not without honor save in his own country. On this side of the Atlantic he found it impossible to obtain profitable employment because American business men distrust the commercial ability of the man who possesses poetic inspirations. So, in order to support himself and family, the young genius had to forsake the land of his birth and seek it in a foreign land. In Europe he earns his living, and writes poetry, and plays as well. He now fills a remunerative business position in London, where the muses do not constitute a drawback to progress and advancement.

Mr. Scheffauer has published two volumes of his poems. His first is known by the title of "Earthsongs." His wife, also, is favorably known for her excellent writings in verse.

"DAMAGED GOODS" CLOSES

Richard Bennett Goes to Europe to Bring Brieux Over Here

Damaged Goods closed a most notable season on last Saturday, at the Fulton Theater, this city. Richard Bennett's expectation then was satisfied with one presentation of the Brieux play; but its appeal was so extraordinary that it has played ever since the matinee production of March 14, and it promises to live a long time as a stage attraction.

The present run of the play terminated only to give the players a needed rest. Mr. Bennett himself will enjoy his vacation in the form of a trip to Europe. After visiting George Bernard Shaw, in London, he will go to Paris for a conference with Eugene Brieux, whom he is endeavoring to induce to visit America next Fall for a series of fifty lectures on eugenics.

RECENT ENGAGEMENTS

For The Dream Maiden, Dorothy [illegible] nard, Belle Gold, Gustav Werner and [illegible] Mandeville have been secured.

Sydney Seaward, now with the Orpheum Players, Philadelphia, will be seen in Officer 666 next season.

Gladys Fairbanks, who with Irene Oshier has made the hit of The Poor Little Rich Girl this season, will return to the production in the Fall. Harriet Sterling will replace Grace Griswold and Roy Gordon will play the father.

MME. SCHEFF RETORTS

Smarts under Unjust Imputations as to Her Personal Traits and Says Things

In one of the daily papers, last week, Madame Fritzi Scheff broke her rule not to talk for publication by making a retort to those who have charged her with being unmanageable and dictatorial, making out a good case for herself in an honest outburst of indignation and plea for fairness.

"It has been said of me repeatedly," said the singer, "that I am almost impossible to manage, that I make unreasonable demands, that I am jealous of other members of my company, and that I cannot be depended upon to keep my word in a bargain. These statements have worked great injury to me. Whereas the reports once were confined to the profession, the playgoing public has begun to hear them, and I have to suffer.

"How they ever started is beyond me. When I left grand opera to enter a career in comic opera I was happy to talk to all newspaper men who were kind enough to interview me. At that time I could speak little English, and a few of my interviews, I must confess, made me appear ridiculous, when I was doing my best in the circumstances. Then Charles B. Dillingham, under whose management I was playing, thought it best that I should give no more interviews. For several years then I was not taking advantage of a means of becoming intimately acquainted with the public.

"It has been declared, for instance, that my 'artistic temperament' runs away with my better judgment, and that it is impossible to control me. The truth is that I am a simple little woman, with homely and honest instincts. As to the charge that I cannot 'get along' with managers, I can say that in the eight years I have been in operetta I have had but two, Mr. Dillingham and the Messrs. Shubert. That doesn't look as if I were 'impossible.' Now, does it?

"I have heard it said of me that 'on the road' I demand impossible things in the way of accommodations. I must have a private car, a retinue of servants to look after me, and a bodyguard to shield me from undesirables. It is ridiculous. Such comforts of travel as I can obtain I take advantage of. When circumstances deny them to me I am just as happy.

"No millionaire ever laid a million dollars at my feet, making it unnecessary for me to bother about my future. Consequently I have had to work, and to work hard, almost all my life to live. Prima donnas more fortunately situated in this respect than myself are able to wait here in New York through a theatrical season, and await some operetta which they believe will suit them. I never have been able to do that. After Mlle. Modiste I experienced difficulties in getting any other piece that even approached it in popularity. But I could not stop playing.

"Last Autumn I started a tour in The Love Wager under my own management, and for twenty-one weeks I played in one-night stands. I had no private car; I had only such privacy in travel as I could obtain, and as the members of my company were willing to sacrifice for me. We had a successful season, and we all had a very happy time of it together.

"After the season ended, several weeks ago, I went to Atlantic City and rested preparatory to the revival, under my own management, of Mlle. Modiste, at the Globe. The reception accorded to me made me happy indeed, but it did not surprise me. I have self-confidence and self-reliance. I know my limitations and my abilities.

"I did not 'come back,' as some persons have said about me. I am still very young. I believe my friends will understand when I say that I simply returned in a role in which the public seems to like me very much, and I am gratified to the members of the press for letting me say so through its columns."

ROWDEN HALL.

Rowden Hall, the young actor whose photograph appears on this page, has the reputation of being one of the best known stock leading men in the country, a reputation which he has earned through his untiring efforts to please, and the applause which greets him on his entrance might be sufficient to turn the head of a less modest man. Mr. Hall is at present playing at the new Cecil Spooner Theater, in New York, with Cecil Spooner. He is well liked not only by the public, but by the cast and stage hands for his democracy and cheerfulness.

Mr. Hall is twenty-six years old, and was first seen in New York, his birthplace and home, at the age of eleven, and has followed the profession ever since. He was first starred in a production of Ben-Hur, but later made his greatest hit in The Wolf, in which he played the leading role of Jules on the road. Before rehearsals commenced for this play, he spent five months in Canada studying "atmosphere," which is, to some extent, probably responsible for his pronounced success. Since then he has played stock almost entirely, although he has had many opportunities to go with photoplay companies, he has always refused them, for he firmly believes that motion-picture playing will cause an actor to lose his voice control, and otherwise react unfavorably on his work in the actual theater.

Many interesting plays have been produced by this company, who have a knack of producing only those plays which will please the patrons of the Cecil Spooner. This week, Madame Sherry.

Recently Mr. Hall was complimented by Howard Hall, the playwright and actor, who is not, however, any relative of Mr. Hall's, for his capable acting in The Man Who Dared, written and played by Howard Hall fifteen years ago. Howard Hall had, as it happened, never seen it from the audience in all that time until Rowden Hall played it.

Mr. Hall was asked by a MIRROR correspondent what he thought of the stage as a young man's vocation, and replied: "I should never advise any one to enter this most precarious profession. It is not a pleasant life, and it is uncertain. There are far too many on the stage to-day who are worthless, but who stick there, perhaps, through 'pull.' This applies to Broadway as well as the road and vaudeville."

ROWDEN HALL.

BIG THEATER SCHEME

Managers, Printers and Capitalists Organize—$20,000,000 Subscribed

Adolph Marks, the Chicago attorney for Cohan and Harris, Colonel Henry W. Savage, a number of theatrical printing concerns of magnitude, and other large interests, was in Los Angeles May 29, for the purpose, he announced, of buying a corner suitable for a skyscraping building, which will include a theater to be devoted to vaudeville.

The same thing, he asserted, will be done in forty other cities of the country, with the view of establishing a vaudeville circuit of forty weeks' booking time. This is to be done with a capital of $20,000,000, which is all subscribed.

Further statements of Mr. Marks were to the effect that:

"A number of capitalists have associated themselves together in this creation of a new vaudeville circuit, feeling that they can make 25 per cent. on their money.

"This matter has been in existence for several months, but no one has been able to discover the names of the men interested. I am under pledge to keep these secret for the present. This is necessary because if their identities were made public the opposing interests would use all manner of influences to break down the project.

"There is now $20,000,000 subscribed and $20,000,000 more ready when it is required.

"Our prices of admission will range from 50 cents down, and we purpose to give the best performance of vaudeville that money can find, giving eight new acts every week.

"My visit here is to secure an option on a corner. That is one feature we will maintain in every city where we build. All our buildings and theaters included in them will be on corners."

ACTRESS MARRIES AND WILL RETIRE

Florence Harrison, of the Isle of Joy company, and F. D. Guerry, were married in Jacksonville, Fla., by notary A. M. Wolfe, June 3. Mrs. Guerry will make Jacksonville her home at the expiration of her contract.

THE
CLANSMAN
is now under the sole ownership
and management of the Author
Thomas Dixon
By an agreement with "The Southern Amusement Co.," signed and sealed by George H. Brennan, President, and Thomas F. MacMahon, Attorney.
Address all communications to
THOMAS DIXON, 108 E. 23d St., New York.

PROFESSIONAL WOMAN'S LEAGUE

Brilliant Reception and Installation of Officers at the Waldorf-Astoria

The Professional Woman's League held its annual reception and installation of officers in the east room of the Waldorf-Astoria on May 26. The affair was one of the most brilliant of the season, and was enlivened by an interesting musical programme, participated in by the Grace Thompson Moore Trio, Simon Trobowitz, violinist; Madame Renee Florigny, pianist; Maude Klotz, soprano, and Pilar Morin in readings.

In the absence of the president, Amelia Bingham, the first vice-president for the past two years; Maida Craigen, as president pro tem, installed the following, with herself, newly elected officers:

President, Maida Craigen; first vice-president, Mrs. S. L. Westford; second vice-president, Mrs. Sol Smith; third vice-president, Rosa Rand; fourth vice-president, Amelia Bingham; fifth vice-president, Lillian Russell; sixth vice-president, Mathilde Cottrelly; recording secretary, Lillian T. Schmidt; corresponding secretary, Frances H. Abrahall; treasurer, Lizzie R. Rechelle; trustee (one year), Mrs. Anton Gref and Belle Gold.

MEADVILLE'S IMPROVED THEATER

M. S. Fine and A. Kramer have taken a ten years' lease on the Academy of Music at Meadville, Pa., on which they will expend some $17,000 for interior improvements. The season will open some time in September for vaudeville and first-class plays, with bookings from Klaw and Erlanger and the Shuberts.

THE LESTER LONERGANS ON VACATION

Mr. and Mrs. (Amy Ricard) Lester Lonergan, who closed an unusually successful season in stock at Salem, Mass., on May 31, are now enjoying their vacation on a two weeks' motoring trip in their Studebaker car. After that they will rest for a couple of months in their bungalow at Sebago Lake, Maine, and then open, in what will be their last season in stock, in New Bedford, Mass.

THE NEGRO PLAYERS

New Organization Now Appearing at the Empire, Brooklyn

The company of Negro Players which opened at the Empire Theater, Brooklyn, night of June 2, under the direction of Alex. Rogers and Henry S. Creamer, deserves more than a passing notice, mainly because of the earnest and sincere prompting on the part of these pioneers, who "hope to be the means of bringing to the stage young negroes with talent—those of the better and brighter class, who have aspired with always that lack of proper opportunity."

There are about twenty of this class which constitute the organization, and they are presenting an original play which contains original songs and dances, and are succeeding in interesting and amusing their audiences.

It is the present intention of the promoters to make the enterprise permanent and get bookings for it. What is known of the negro as an entertainer should go far toward engaging the interest of the amusement public in this creditable venture.

STORK-BROWNELL TOUR

Clifford Stork and Mabel Brownell closed their season in Newark as leading man and woman at the Orpheum on Saturday, May 31. Tuesday, June 3, the two artists set sail on the *Moltke*, for the Mediterranean trip to Naples. From Naples they go to Rome, Florence, Genoa, Milan, Verona, Venice, Fiume, Budapest, Vienna, Dresden, Berlin, Leipzig, Cologne, Paris, Calais and London. They will be back in New York August 27.

"IOLE" WITH MUSIC

H. H. Frazee to Produce Chambers's Best-Known Story, with Music by W. F. Peters

An interesting musical production scheduled for next season is Iole, the libretto of which will be based upon Robert W. Chambers's story of that name. Ben Teal will assist Mr. Chambers in preparing Iole for the theater, as well as directing the staging of the production. Harry H. Frazee will offer the musical play for the public's approval.

Additional interest attaches to the announcement that William Frederick Peters is writing the score. Mr. Peters, of whom little has been known heretofore, is given credit in the press notice for the entire music of The Purple Road, for which Heinrich Reinhardt wrote the original score. The press notice explains that the Reinhardt music was later eliminated completely.

MOLINEAUX WRITES PLAY

To Be Produced by Belasco at a Local Playhouse in the Fall

David Belasco is to produce a play from the pen of Roland B. Molineaux some time next Fall, at either the Belasco or the Republic Theater.

Nothing as to detail could be learned at the Belasco offices, but it is said that the play deals with prison abuses and reparation to the unjustly condemned.

Molineaux was accused of having killed Mrs. Adams by poison. It was charged that he sent a bottle of a patent headache medicine, in which he had placed cyanide of potassium, to Harry Cornish, and that Cornish's landlady had taken it instead. He was in the Tombs for many months, and on the second trial was acquitted.

NEW COHAN AND HARRIS PRODUCTION

The cast of the Cohan and Harris Spring production of Five Hundred and Twenty Per Cent includes Robert Ober, Katherine La Salle, Archie Boyd, Jerome Patrick, Mrs. Stuart Robson, George K. Henery, Harold Grau and Pauline Dumeld.

SOUSA'S "BRIDE ELECT" FOR GERMANY

Two prominent German managers from Berlin left New York, last week, with signed contracts for the production of John Philip Sousa's operetta, The Bride Elect, in Germany, in their pockets.

The agreement guarantees Mr. Sousa $1,000 in royalties, each week, up to fifty performances, which is the largest figure ever paid for comic opera, as far as known.

BARRIE NOT TO USE TITLE IN ADS.

Charles Frohman cabled his New York offices from London that Sir James M. Barrie, following the example of Pinero, will not employ his title of "Sir" on the billboards. The cable message reads:

"Barrie follows Pinero's lead. Doesn't want titles used on billboards."

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UP TO DATE NEWS OF THE STOCK COMPANIES

NEW YORK STOCK

Sidney L. Mason, leading man at the Manhattan Opera House, retired in order to give his time to the treatment of his voice, which has become affected through bronchial trouble. Clifford Bruce has replaced him, and as Dick Johnson, in The Girl of the Golden West, last week, won instant success. Ethel Grey Terry as the girl was all that could be desired; while Bernard J. McOwen, as the sheriff, was at his best. William Riley Hatch has joined the company, and Carl Gerrard, George Staley, Sigmund Fisher and, last but not least, Joseph Byron Totten appear to advantage. Forty-five Minutes from Broadway and The Country Boy in preparation.

At the Harlem Opera House, one of the best performances of the season was last week's production of The Traveling Salesman. Lowell Sherman gave a clean-cut, finished performance. Florence Malone was surprisingly good as Beth Billiott. She worked hard, read her lines well, and showed understanding of the role. Adeline Stanhope Wheatcroft gave a clever impersonation of Mrs. Babbitt.

Last week's bill at the Prospect Theater, Prospect and Westchester Avenues, was The Master of the House. The cast includes Richard Gordon, Emma Campbell, Bernard Craney, Linda Earle, Gus Arthur, Bertha Mann, Arthur Morris, George Clark, Mrs. Emerson and Louise Huff. This week The Commuters.

At the Mount Morris, Wilson Melrose and Paul Schwaeger are giving very interesting performances. The Squaw Man was the bill last week.

Cecil Spooner, Rowden Hall and Marquita Dwight, at the Spooner Theater, presented The Country Boy last week.

A very excellent production of The Concert was staged at the Academy of Music last week. Priscilla Knowles gave an interesting and intelligent performance, and Marie Curtis was excellent. A word of praise is due Angela McCaull and Theodore Friebus. This week The Woman, with The Rosary to follow.

Corse Payton closed his three weeks' season at the Park Theater, on Saturday, with The Girl from Rector's. Edna Archer Crawford's work during the three weeks showed finish and intelligence. Mr. Payton will open at the West End.

Harry Clay Blaney, general manager for the Blaney-Spooner Amusement company, has removed his office from the Putnam Building to Suite 304, Gaiety Theater Building.

Madame Sherry will receive its first stock production, week of June 9, by Cecil Spooner and her stock company at the Cecil Spooner Theater in the Bronx.

BLANEY TRIES NEW PLAYS

Harry Clay Blaney, managing director of the Blaney-Spooner Amusement company, claims that he has been forced to offer plays by untried authors through the scarcity of new plays being released for stock purposes.

"We read a dozen different manuscripts every week," said Mr. Blaney, "giving them careful consideration, and you would be surprised to know the number of really good plays that we have discovered in this manner; plays which after a week in stock have been given Broadway productions by some of our most prominent producers. Some have weak points that can only be remedied by giving them a production. Then, again, we have tried out the same play under a different title, and have found it greatly increased the drawing power. Many unknown authors fail to secure Broadway openings until their goods have received a hearing in stock. They come to us, and if their plays have any merit we give them a chance. Next season we are going to produce a new play every three or four weeks in each of our houses."

CHANCE FOR PLAYWRIGHTS

The Broadway Players, at the new Broadway Theater, Springfield, Mass., of which Louise Randolph is the leading woman, will undertake to present a group of new plays this season. To this end they are receiving manuscripts for consideration. Miss Randolph is an ardent believer in the merits of native playwrights, and during her brilliant career as a leading woman and producer has made many productions that have subsequently proven profitable on Broadway.

MAE DESMOND RETURNS

Mae Desmond, the popular leading woman of the Gotham, Brooklyn, all Winter, and now at the International Theater, Niagara Falls, closes, Saturday night, a very successful Spring season. Miss Desmond is probably the youngest stock leading woman on the stage, and a remarkably versatile and talented actress. Frank Fielder also closes.

KING-LYNCH PLAYERS CLOSE

The closing of the King-Lynch Players in Manchester, N. H., was an event that will long be remembered. For thirty-five weeks, Edward Dale Lynch, Rose King, Howard Schoppe, James A. Boshell, Harry Wayne Lindsay, Constance Glover, Grace Belle Dale, Emory J. Blunkall, Morton L. Stevens, John G. Fee and Edward Bates have done earnest and painstaking work. The Crisis was the closing bill.

A ROUSING RECEPTION AT BRIDGEPORT, CONN.

In the face of a circus, three other theatrical attractions and opening of an immense new airdome, a splendid audience welcomed back to Bridgeport, Conn., Eleanor Cleveland, Robert Conness, Margaret Lewis and Guy Harrington, June 2, at the Lyric Theater. To display Miss Cleveland's talent, no better bill than Divorcons could have been chosen. There were flowers from the local Eleanor Cleveland Club, and bouquets galore. Besides the star, Mr. Conness and Mr. Harrington were called on for speeches, as also was Miss Lewis. No small share of the pleasurable outlook for the season comes from the presence of Wilson Hummel as stage director; his exceptional skill being remembered from last Summer's Poli "stockers." If a rousing send-off and a rattling good production are any indications, the Lyric Summer stock season is assured success.

STOCK NOTES

Grace Young closed a thirteen weeks' engagement at the Merrimack Square Theater, Lowell, Mass., last Saturday, playing Madame X., Wildfire, The White Sister, Sapho, and other roles. She will begin an engagement at the same theater next Fall in stock.

The May Bell Marks Stock company closed a forty-two-week season at the Grand Opera House, Hamilton, Ont., May 24. It will open the next season at Watertown, N. Y., on Labor Day, Sept. 2.

Of Edith Lyle's opening in Chicago, as leading woman of the Crown, in The Unwritten Law, the Chicago *Journal* writes: "Miss Lyle's performance is an improvement over that of her predecessor. She is a leading woman of conspicuous talent, she has comely and expressive features, a fine voice, which is applied with rare accuracy to the expression of deep feeling, with Sarah Truax in The Awakening of Helena Richie. Charles Gunn gave capable support, and Thomas Comin Cooke's direction warrants the highest praise.

Sam B. Hardy opened as leading man at Keith's, Toledo, last week, in Hawthorne, U. S. A., and gave a remarkable performance. Elisie Scott is still doing her usual excellent work.

At the Wieting, Syracuse, where Harrison Ford and Cecil Kern are the leads, the bill last week was Father and the Boys. Albert Sackett joined the company, and Forrest Orr played his original role.

A stock opened the Valley, at Syracuse, Monday, in The Tenderfoot, with Gertrude Hutcheson, George Bogues, Raymond Crane, W. J. McCarthy, Rose Murray, Dalia Niven, Taylor Williams, Lester Brown and Ruth Langdon in the cast.

Katherine Stanton opened as leading woman at the Dominion, Ottawa, in The Gamblers, last week. Harry Hilliard, Frances Carson, Roy Fairchild, William Courtleigh, Jr., Gerald Harcourt, Betty Farrington and Wallace Erskine were adequate, while Charles Pitts's direction deserved praise.

Roma Reade, William Stevenson and players presented Paula at Ottawa last week.

Walter F. Scott, stage manager for the Teck Players, at Buffalo, and formerly with Otis Skinner and The Yellow Jacket, returned at the closing of the Teck season, and is at liberty.

The Malley-Denison Stock presented Mary Jane's Pa, in Fall River, last week. Carolyn Elberts gave a strong performance of Portia Perkins, while Gus A. Forbes was very much at home as Hiram. Louise Corbin, Evelyn Watson, Winona Bridges, Lyman Abbe, Harlan Briggs, Allen St. John, Norman Wendell and Charles McHenry completed a good cast. Brewster's Millions this week.

Out in St. Louis, Forrest Winant received commendable praise in Baby Mine. Mr. Winant is one of the best of the younger leading men. He will remain in St. Louis only five weeks.

The Hunter-Bradford Players, at Hartford, are doing the best business they have done in many seasons. William Rosell as Hawthorne at once won favor, and last week, as The Only Son, he scored again. Arthur Byron, Charles Trowbridge, Leslie Kenyon, Mark Smith, George Graham, John Findlay, Lucia Moore, Patricia Collinge, Ivy Troutman and Vera Rial scored.

At Poli's, James Cunningham was favorably received in The Million, with Edmund Elton, Maude Gilbert, Lavinia Shannon, Georgie Olp and Sydney Riggs.

Catherine Carter, who has been playing a special engagement at the Academy of Music, Richmond, Va., closed Saturday night in The Lily.

The Mayer company, at Haverhill, Mass., were seen last week to good advantage in Dora Thorne. The title role was in the capable hands of Valarie Valaire, and good work was done by Marion Francis, Frank Elliott, Willard Robertson and Robert Lee. The Chorus Lady will end a most successful season.

With June 9 the Rusk-Bisbee Summer Stock company begins its seventh week at the Jefferson, Auburn, N. Y., when The Deep Purple will be presented, to be followed with The Battle and The Man From Home. Kenneth Bisbee is now an established favorite as leading man, and the business of the company continues big.

The local Telephone Employes Union of Springfield, Mass., elected Clare Weldon, leading woman at Poli's Theater, in that city, an honorary member after the performance of The Woman, Monday night. After presenting her with a mammoth floral offering, and posing for a flashlight photograph, a private dinner was given in her honor.

At the Olympic Park, Newark, Decameron closed a two weeks' run on Saturday. Vera Rodgers was the bright light of the piece.

Eleanor Gordon's brilliant opening in Boston, last week, was followed by a second gala week, when The Second Mrs. Tanqueray is the bill. Miss Gordon has surrounded herself with one of the best stock companies ever seen in Boston, and her idea of producing new plays and plays by authors of reputation has apparently met with the favor of the Boston public. Douglas J. Wood has become a favorite from the opening, and Edward Langford scored a distinct hit. Mr. Langford is a very capable and reliable actor, and his work in Boston is more than praiseworthy. Elizabeth Rathburn added to her admirers of the first week, and Wright Kramer was brilliant in both bills. A Butterfly on the Wheel in preparation.

Last week, Ralph Kellard appeared as Monty Brewster in Brewster's Millions, at the Empire, Syracuse.

Keith's Theater, Toledo, Ohio, produced Father and the Boys last week and Hawthorne of the U. S. A. this week. Sam Hardy was introduced as the new leading man with Hawthorne. He was a member of the original cast in New York City.

The Bonstelle Players produced Captain Jinks, last week, at Shea's Theater, Toronto, Can., with Hugh Dillman and Jane Wheatley.

Miss Percy Haswell opened her season at the Royal Alexandria Theater, Toronto, Can., with Mrs. Dot. Florence Short is the second woman.

Hall.

PRISCILLA KNOWLES.

There is no name better known in New York to stock lovers, and no woman more beloved by Academy of Music patrons, than Priscilla Knowles, an artist who for five years has been one of the foremost of New York's leading women, having played a record of roles with only a month's vacation.

Early in her career, Miss Knowles supported Creston Clarke in his Shakespearean repertoire on the Coast, and won special comment as the queen in Hamlet, Jessica in The Merchant of Venice, and Olivia in Twelfth Night. She next supported Andrew Robson for a season in Richard Carvel, and then appeared at the Orpheum, Salt Lake City, with Al Phillips, for a season in stock. From the West Miss Knowles came East to again support Andrew Robson in Richard Carvel and Nance O'Neil in her repertoire. This was followed by long seasons at Wildwood, N. J.; Santa Rosa, Cal.; Sacramento, Oakland, San Diego and Portland, Oregon, where, as leading woman, she established a large and loyal following.

Miss Knowles opened at the Academy August 29, 1910, and has completed her two thousandth performance on the Academy stage. Furthermore, she has appeared in every play presented at the Academy, never having missed once. With her knowledge and energy, Miss Knowles has played many parts with a sincerity and understanding that mark her the talented woman she is.

Miss Knowles hails from Philadelphia and is of French descent. She is very ambitious; and when one considers the mental and physical exertion of playing twice a day, learning a hundred pages a week, Summer and Winter, rehearsing every morning, and constantly employed at the dressmakers, one must credit Miss Knowles with being one of the cleverest of leading women.

THE INTERNATIONAL PLAYERS

The International Players, under the management of E. D. Hayes, opened their Summer season in Niagara Falls, May 5, in The Gamblers. This was followed by The Man from Home, The Seven Sisters, Under Southern Skies and The Confession. Mae Desmond is the leading woman, and is supported by Raymond Capp, who is director; John Rigney, Frank Fielder, John Todd, Bob McClung, Orris Holland, Mabel Mortimer, Edith Bowers, Mildred Booth, Harold Mann and Paul Lucas. The company is conceded by press and public to be the best stock ever seen in Niagara Falls.

Frank E. Lamb has replaced Walter Clark Bellows as director at the Broadway, Springfield, Mass.

and a lively sense of character." Harry Minturn was better suited to the physician than Frederick Burton, and Burnette Radcliffe, Thomas T. Swift and Albert Morison worked skillfully.

At the Suburban, St. Louis, A Grain of Dust was the opening, with Alice Gale, Daniel Hall, Arthur Behrens, Antoinette Rochte, Diana Storm and Joseph Gillow.

Franklyn Gale opened in stock at the Orpheum, Oil City, Pa., last Monday, where performances will be given every evening and Wednesday and Saturday matinees.

The Woman was last week's selection at Union Hill, and Frank McCormack produced a Broadway production in a Broadway manner.

The Summer season, in Pittsburgh, of the Harry Davis Players was inaugurated

FROM BOSTON

Carpenter's New Stock Company Has a Good Send-off.
Manager Morris Draws on Harvard For Talent to Help "Blindness of Virtue" Players.
Work on Cort Theater.

BOSTON, June 10 (*Special*).—The new stock company which has been organized by E. J. Carpenter for a Summer season at the Plymouth, with Eleanor Gordon as the leading lady, turns out to be very promising. A good beginning was made last week with the still amusing Divorcons, and the quality of the plays is maintained this week with The Second Mrs. Tanqueray. Of Miss Gordon's support, Edward Langford, Wright Kramer, Douglas J. Wood, and John Merkan gave excellent accounts of themselves, while Francesca Rotoli did well with a small part, as did Rosamond Carpentier. Miss Rotoli is the daughter of Augusto Rotoli, prominent for many years in Boston's musical life. Mrs. George Hibbard joined the company this week and later Stewart Baird, Ida Jeffreys Goodfriend, Ethel Valentine, and Cordelia MacDonald will also appear with Miss Gordon.

Arthur Holmes-Gore, of The Blindness of Virtue company at the Park, and Manager William Morris made an interesting experiment last week with the assistance of Harvard University. Mr. Holmes-Gore, who plays the vicar, has a theory that the universities should be good recruiting grounds for the acting profession, and says that while in England it would not be difficult to find a number of university educated men to play such a part as Archibald Graham in Cosmo Hamilton's play, in America actors of just the right type are scarce. To prove what might be done at Harvard, a competition was held among the amateur actors of the university, and an opportunity offered to the winner to play Archie one night. The results were surprising, for about a dozen men proved to be by no means impossible, while two, Ralph Bunker and Watson White, did so well that it was difficult to choose between them. So Mr. Bunker played the part Monday night and Mr. White Wednesday night. Each acquitted himself creditably, so it appears that the experiment succeeded and that Harvard is becoming not only a training ground for dramatists, but, with the Dramatic Club plays, Professor Baker's Workshop, and the Delta Upsilon Elizabethan revivals, for actors as well. Mr. Bunker will be a member of the Idler dramatic company in Strangelinse next season.

This is the last week of The Blindness of Virtue at the Park, after which the house will be dark for the Summer.

John Craig is continuing the season at the Castle Square well into the Summer. The play this week is the rarely seen Three Musketeers, with Mr. Craig playing D'Artagnan.

The Craig-Harvard prize play, Believe Me, Xantippe, which ran eleven weeks at the Castle Square this season, is to be produced at Atlantic City in August, and seen after in New York, with Mary Young (Mrs. Craig) still in the cast and with Jean Barrymore playing the other leading part.

The Gentleman from No. 19 closed at the Tremont Saturday, ending the season at that house, and leaving open only the two stock houses and the Old Homestead, which will continue at the Castle a week or so longer.

The first definite announcement for the coming season is that May Irwin will open the Plymouth on Labor Day in Widow by Proxy.

Last week the Press Club of Boston, 150 strong, had their annual theater party at the Tremont, and afterward entertained the members of the Old Homestead company at supper at the club house.

The New England Foundation Company, which began the work on the new Cort Theater in Park Square last week, filed a suit for $11,250.49 against the Park Square Theater Company for labor and materials. A new company has since taken up the job, and the foundations are now being rapidly laid.

Hazel Morray, who plays Mary Ann in The Blindness of Virtue at the Park, is a niece of J. M. Barrie, who has just received a baronetcy. Miss Morray despatched a cablegram of congratulation to her distinguished uncle.

It is announced by cable from Henry Russell that Felix Weingartner has been engaged for three months at the Opera House next season. He will contract in two Wagnerian operas not heretofore produced. FORREST ISLAND.

FROM BALTIMORE

Advertising Clubs of America Own Everything in Town.
Open Air Vaudeville and Spread A la Maryland, and Sail.
Aborn Opera Company, and Big Business in "Quo Vadis."

BALTIMORE, June 10 (*Special*).—This week finds us the welcome hosts to the National Advertising Clubs of America, and with the city in gala attire, and thousands of strangers within our gates, it is only natural that the playhouses which remain open are reaping a rich harvest. An elaborate programme has been planned by the local club for the entertainment of the visitors, which includes an open air vaudeville performance at Gwyn Oak on one of the evenings; also a sail on the Chesapeake including a trip to the Naval Academy, with an incomparable Maryland spread thrown in, a banquet, dance, trolley party, and several other minor features, so there will be no lack of entertainment. A monster parade and carnival which took place on Monday night was in many respects the most elaborate and unique feature we have witnessed here in many a moon. There were several hundred floats in line, each advertising in a novel and original manner some article which has achieved national fame. The downtown streets are brilliantly illuminated, and some splendid electrical displays are to be seen on every hand.

For the fifth week of their season at Ford's the Aborn Opera company are presenting Verdi's Rigoletto, which drew a splendid house on Monday night. The performance, as usual, was especially well balanced, and in many respects proved one of the most satisfying presentations of the season thus far, which has been notable for excellent manner of mounting and in certain instances the remarkable work of individual singers. Edith Helena performed some excellent work last week in Lucia. Her voice seems to have improved vastly both in beauty and volume of tone, especially in the lower register, and she sang with apparently more ease than on any previous occasion. Capacity houses still continue to be the rule, and it is most difficult to obtain anything whatsoever after 8 o'clock.

"Now in its fifth week," so runs the slogan, and with no sign of decrease in its popularity, we might add. In speaking of the remarkable engagement of the Quo Vadis pictures, which continue to occupy the Academy of Music. Originally the engagement was scheduled for one week. As mentioned before, the splendid and extensive advertising campaign engineered by Harry Henkel, has resulted in the phenomenal business which has been the rule at the house since the pictures opened their engagement.

The Palace still continues to draw good sized houses with their popular vaudeville, and three performances are now given daily. Mae West, who headed the bill last week, proved again that she is a prime favorite in this city.

Jack Brehany, who has been managing the Quo Vadis pictures for the Kleine interests, made a host of friends in town during his sojourn with us, which, by the way, was all too short. We have seldom had the privilege and pleasure of meeting a more amiable chap than Mr. Brehany, and we would all like to keep him with us permanently. He returned to New York last Wednesday and will most probably take the pictures into Boston, provided that Puritanical censorship of Fitzgerald's can be overcome.

I. BARTON KAHN.

FROM WASHINGTON

Summer Night Song Birds Make Merry for the National Capitol's Populace.
Changes at Playhouses.
Close of Chase's Theater.
Professional Chat.

WASHINGTON, June 10 (*Special*).—The strong, masterful presentation of grand opera, so superbly exhibited by the Aborn's noticeably qualified organization, is experiencing a season at the National commensurate with its intrinsic merits, crowned by glowing appreciation and excellent attendance. The past week's presentments of Gounod's celestial Faust for the first half and Offenbach's vivacious The Tales of Hoffmann for the remainder brought out superb musical interpretation of both offerings. For the third week commencing June 7, the two a week operas to be presented are Lucia di Lammermoor for the opening half and for the remainder the double bill, Cavalleria Rusticana and Hansel and Gretel.

In the year of 1901 Clyde Fitch's Lover's Lane, W. A. Brady's production, after a protracted season in the Metropolis, visited the Columbia in the regular season. Remembering that finely formed original co. and the very excellent performances, which scored a richly merited success as one of the most enjoyable of that class of pastoral presentment, and the Columbia Players' reproduction, the first performance since, in most praiseworthy stock form, gave as equally enjoyable and as pleasurable a presentation that won from commencement to close, the positive liking and extended favor of capacity audiences.

Another delightful presentation that strongly reflects rural country life and city experiences, a story of direct appeal, was that of Edgar Selwyn's four-act drama, The Country Boy, a play that lends itself for success to the ability of the directors in charge and the performance during the past week displayed in Edwin H. Curtis, a master of his craft in a succession of surprises and discriminating judgment in his casting of characters that rounded out a performance of perfectly delightful strength and ability. Hartley Hawley the original of the role of Tom Wilson, the titular part in the first road production, now a member of the Poli Stock, was again strongly praised.

The stock company's bills for the current week are The Time, the Place and the Girl at the Columbia, the Belasco production of The Concert at Poli's. The bills for the following week being: Columbia, The Prince and the Pauper; Poli's, The Woman.

William H. Conley, a Washington actor of strong reputation, who has been the leading comedian with The Red Rose company for the past season, is spending his vacation of several weeks at his home here. He will be the leading comedian, playing Dandidier in the Pink Lady, opening in Halifax early in August, the tour to take in Western and Canadian territory.

I am extremely sorry to announce that popular John W. Lyons, who for upward of ten years has been the universally well-liked resident manager of the Academy of Music here under E. D. Stair's direction, will be transferred next season to one of the Stair's Western houses. Mr. Lyons, through his pronounced managerial ability and strong pleasing personality, a strong factor in the Academy's success for that period of time, will be missed.

Blanche Sperry, the talented daughter of Julia Murdock, dramatic editor of the Washington Times, and Whitman P. Conn, son of George Conn, the publicity promoter of the Columbia, made their first appearance as members of the Columbia Players during the past week's presentation of Lovers' Lane.

The Panama Canal pictures, of unusual interest, and The Balkan War scenes drew large houses during the second and last week at the Belasco, which also included the Kinemacolor pictures of the Fourth of March inauguration scenes and the Washington suffragette parade. By request, next week, motion pictures of Captain Scott's ill-fated journey to the South Pole will be repeated.

Sailing Tuesday, June 18, for a two months' season abroad, Frank B. Metzerott, president of the Columbia management, has mapped out a delightful itinerary that covers England, France, Germany and Switzerland.

Sunday, June 8, Chase's closed its motion picture season with the wonderfully realistic The Battle of Gettysburg, in order to place the house in most attractive form for the commencement of the next regular season. During the vacation the theater will be in charge of Mr. Thomnson. The Chase reopens Sept. 1 with polite vaudeville.

NEW YORK THEATERS

LEW FIELDS **44th St. Roof Garden** Just W. of Broadway
EVERY EVENING AT 8:15 (Except Sunday)
LEW FIELDS In a Musical Comedy Panorama **'ALL ABOARD'**
with George W. Monroe & Carter De Haven

Maxine Elliott's Thurs., 26th, inst. B'way & 39th Av. Phone 4085, Bryant. Evgs., 8:30; Mats. Wed. & Sat.
ROMANCE
With WM. COURTENAY and DORIS KEANE

Eltinge Theatre West 42d St' 'Phone 3420 Bryant
Evenings, 8:15. Wed. & Sat. Matinees, 2:15.
Wednesday Matinees, Popular. 50c to $1.50.
The American Play Co. Announces
A New Play in Four Acts.
WITHIN THE LAW
By BAYARD VEILLER.

Dorothy Bernard, this season's ingenue of the Columbia Players, is rapidly establishing herself as a prime favorite. Her work as Perkins, the slavey in The Prince Chap, Captain Tommy in The Amazons, and Simplicity Jane in Lover's Lane stamps her as an artiste of cleverly talented attainments. JOHN T. WARNE.

FROM CHICAGO

"Little Lost Sister" Greeted With a Riot of Applause.
"Lavender and Old Lace" Played For the First Time.
It's Dramatised from a Novel.
Bills at Other Houses.

CHICAGO, June 11 (*Special*).—Riotous applause rewarded the premiere of Little Lost Sister at the Imperial Sunday afternoon, June 8.

The play is a dramatization of Virginia Brooks's story of that name, recently published in serial form in the Chicago *American*. Arthur James Pexter is given programme credit as author of the play, but it is said that Robert Sherman and Harry Sheldon had an important part of the work. The first act is well written and convincing in every respect. The second act is mostly devoted to a cabaret scene, while the best part of the play has less dramatic worth than the first act. The third act is talky to an extent. The character types are perfect, and the vaudeville introduced in the cabaret scene is first class. The play is highly interesting.

The cast has been happily selected. Eddie Ray has a light comedy role that enables him to bring occasional merriment and win favor with the audience. Donald Merrifield has the heavy part, and gives it voice, physique, and forcefulness. Helen Brandon in a soubrette role does splendidly. Marion Milton in the title-role looks the part and acts it perfectly. Edward Beach does the best work in the play as a ward politician. Virginia Mang made much of her part. Anna Pomeroy doubles two roles and shines in both. Herbert Hayes took a leading male role, but is far from its possibilities. Minor roles are capably handled.

At the close of the second act Robert Sherman came before the curtain, and told of the difficulties in producing the play in such a brief time and spoke of the author of the story, and this started riotous applause. When Virginia Brooks was noticed in a box the demand for a speech could not be silenced. The girl reformer spoke very feelingly in the strain that would be expected when such a fruitful subject was in mind. The play goes to the Victoria week June 8.

Sarah Padden and an excellent supporting company offered Lavender and Old Lace, a dramatization of the famous novel by the late Myrtle Reed, at the National Theater for the first time on any stage this week. Others in the cast were: Robert Brister, Charles E. Huntington, Grace Ferrard, Ann Hamilton, Gertrude Keith, Bennett Finn, and F. H. Livingstone.

Frank Sheridan and his company played The Boss at the Crown, giving an excellent account of themselves in their new venture. The Master of the House will follow. Albert Phillips and Lelia Shaw will play Quo Vadis at the National next week.

Kitty Gordon was welcomed as the headliner at the Palace Music Hall. Others on the programme were: Homer B. Mason and Margaret Keeler, the Primrose Four, Wood and Hyde, the Romand Brothers, Flynn and McLaughlin, Henry Lewis, and the talking-moving pictures.

The Tik-Tok Man of Oz, the extravaganza which Oliver Morosco is producing here for the first time at the Cohan Grand Opera House, continues. The Ghost Breaker, with H. B. Warner, remains busy at the Cort. When Dreams Come True, with Joseph Santley, will continue at the Garrick. Rainer's African Hunt Pictures remain at Powers's Theater.

The Pigeon and The Workhouse Ward were offered by the Hull House Players at the Hull House Theater and attracted much attention.

Lillian Russell was the toniner at the Majestic, offering a combination of health lectures and songs, which made a big hit with large audiences. Others on the bill were: The Bell Family, Hugh J. Emmett and company, Smith, Cook and Brandon, the Three Glinserettis.

NEW YORK THEATERS

LIBERTY THEATRE, W. 42d St. Evgs. 8:15. Mats. Wed. and Sat. 2:15.
KLAW & ERLANGER, Managers.
Jos. M. Gaites presents the New Operatic Romance
The Purple Road
with Valli Valli and Janet Beecher and 86 others.

KNICKERBOCKER B'WAY & 38th St.
Charles Frohman, Klaw & Erlanger, Props.
Evgs., 8:15 Matinees, Wed. and Sat., 2:15.
Charles Frohman's Annual Musical Comedy Production.
Julia Sanderson
In the latest Gaiety Theatre (London) Musical Comedy success,
The Sunshine Girl
With Joseph Cawthorn, and 100 Others.

CORT THEATRE. 48th Street Just East of Broadway
Most Beautiful Theatre in America
Direction of John Cort. Telephone, Bryant 46
Evenings, 8:15; Mats. Wed. and Sat., 2:15.
OLIVER MOROSCO Presents
LAURETTE TAYLOR
In the Comedy of Youth **PEG O' MY HEART**
By J. HARTLEY MANNERS.

Harry Breen, Asaki, and the talking pictures. All players in the city were invited to a professional matinee performance of The Boss at the Crown Thursday afternoon.

Egbert Van Alstyne and his new song, "Sunshine and Roses," scored the hit of the vaudeville bill at the Colonial.

FROM PHILADELPHIA

More Moving Picture Houses For the Quaker City.
Three New Ones Are Planned.
Stock Productions And Advanced Vaudeville For the Hot Season.

PHILADELPHIA, June 10 (*Special*).—With the mid-Summer fast approaching, anything that resembles a real play unless given by a stock company, has departed from these parts. However, it must not be judged that Philadelphia is absolutely dead as far as theatricals are concerned, for such is not the case. In fact, we staid residents of the Quaker City, accustomed to the rapid development of the moving picture theater fever in every section of the city where houses exist have been startled by the announcement of the erection of edifices to cost $100,000 on sites worth hundreds of thousand of dollars, to be devoted exclusively to photoplays.

The latest announcement to this effect was made last week by Jules E. Mastbaum, president of the real estate firm of Mastbaum Brothers and Fletcher, who recently bought for a client, the northeast corner of Market and Juniper streets, one of the most valuable corners in Philadelphia for $1,300,000. He announced that the property would be improved by a handsome moving picture theater and store building, and his architect, William Henry Hoffman, who recently designed a Broadway theater just opened, is preparing the plans. Mr. Mastbaum for years was associated with Felix Isman in real estate matters, and has been interested in a number of the biggest theaters for photoplays in Philadelphia. Coincident with this announcement is that in a few months another company that Mr. Mastbaum is interested in will shortly begin work on a $100,000 theater on Market Street east of Seventeenth, on a site purchased several months ago by Mastbaum Brothers and Fletcher. It is also rumored that another photoplay theater will be erected in this block for a Newark man.

Outside of moving pictures, the interest of Philadelphians is in stock productions, advanced vaudeville and Summer amusement parks. The latter are just opening for the Summer; the delightful weather, coupled with the new and lively attractions have been the magnet to attract thousands daily. It was reported last year that Willow Grove Park, which is owned by the Philadelphia Rapid Transit Company, would be closed this season and the site used for a building operation, but the fact is that the park is again in full swing, Pryor's Band now playing, and the Theodore Thomas Orchestra engaged, eventually disposes of this rumor.

The moving pictures of Quo Vadis are so wonderful that nightly they are playing to packed houses. These pictures certainly are remarkable and there is no reason why their run at the Garrick should not continue for quite a number of weeks.

Keith's is putting out great bills these days in order to keep up with the Loew-Nixon competition at the "Met." Here is a sample of what we are getting at the Chestnut Street home of vaudeville: Ralph Hers, Bessie Clayton and co., Paul Dickey and co., D'Armond and Carter, etc.

At the Metropolitan, the bills are also good and are changed frequently.

The Orpheum Stock co. is in its Summer season at the Chestnut Street Theater and is playing Get-Rich-Quick Wallingford.

J. SOLIS COHEN, Jr.

NEWARK, N. J.

The Franklin-Bagget Comic Opera co. inaugurated its first season at Olympic Park Decoration Day with a revival of Boccaccio. The only member of the co. who was known to the Park patrons was Tillie Salinger, and she received an ovation at every performance. Her impersonation of Peronella was excellent. At the beginning of the week, Boccaccio was played by Minnie Emmett; on Thursday night Miss Jerreys was called upon to play the role without a rehearsal, and scored heavily. An excellent co. seems to be at this season, including Perne Rogers, Adelaide Harland, Anna White, Arthur Burckhardt, Jack Henderson, Overton Moris, Dan Young, George Poulting, Charles Fletcher, Sherman Miller, Olga Abberly, and Helen Hardick. The scenery and chorus was excellent. The Beggar Student June 9-15 and Olivette June 16-21.

The Payton Musical and Comedy co. presented Little Johnny Jones at the Newark June 2-7, which will be the last musical of the season. Manager Joseph Payton has decided to change the policy and give drama and comedies only and present The Woman June 9-14. Little Johnny Jones was excellently given with Stella Tracy, Lucille Gardner, Henrietta Lee, Arthur Jarrett, Roy Purviance, Harry B. Roche, Joseph W. Girard, Ward De Wolf, and others.

The Payton Stock co. presented The Wolf at the Orpheum June 2-7. Mabelle Estelle, who has succeeded Miss Brownell, gave a splendid portrayal of Hilda. Mitchell Harris, who has succeeded Clifford Stork, made his debut as Paulden and made an excellent impression. Brandon Evans and Milton Nobles, Jr., both newcomers, gave splendid performances. The Lottery Man follows.

GEORGE S. APPLEGATE.

SALT LAKE CITY

At the Salt Lake Everywoman week of May 26: business gathered strength as the engagement progressed. The large audiences present were highly pleased.

Under the direction of Professor Thomas Giles of the Utah Conservatory of Music: pupils and teachers gave an exceptionally clever presentation of Cavalleria Rusticana June 2, 3, bringing out three new voices that are likely to become noted. Becky Almond, pianist, a pupil of Professor John J. McClellan, showed extraordinary talent, and predict a future for her. Freckles June 5-7.

Florence Stone and Brandon Tynan, supported by a good co., presented The Convict week of May 25 to house full to packed at the New Utah Theater (formerly Orpheum).

W. J. Kelly Stock co. at the Colonial week of May 25 in Old Heidelberg to good business. Florence Rockwell was charming as the village maiden, the balance of co. being entirely satisfactory.

At the Empress week of May 25, Edith Ford, a Salt Lake girl, now singing with the Pia Operetta Trio, proved a good box-office asset. Her voice was much admired. Others on the bill were: La Vine-Cimaron Trio, Maria Russell, Claremont Brothers, Valentine Vox, Jr., and the unique and beautiful spectacle, My Lady's Fans.

At the University of Utah under the direction of Professor Maud May Babcock, an outdoor performance of Midsummer Night's Dream was given May 31 and June 2. A rustic theater was constructed on the campus under the trees, and the parts played by students of the university. Several examples of elocutionary work noticeable, and the entire performance was highly creditable.

A project is on foot to build a Greek theater on the university grounds, similar to the Berkeley Theater. When this is done frequent performances will be given.

C. E. JOHNSON.

ATLANTIC CITY

David Warfield, with the Belasco production of Peter Grimm, held the stage of the Apollo the entire week of June 2 with fair audiences enjoying the peculiar theme, so well dramatized and so wonderfully acted.

The Ziegfeld Follies, 1913 edition, are scheduled to give their opening performance Monday, June 9, and continue for an entire week. Jose Collins, Frank Tinney, Nat Wills, and others are announced for the stellar parts of the panorama. With one exception the Follies have made their annual debut in this city since their inception.

For the week of June 16, Cohan and Harris announce the initial performance of Newly Married, with Bruce McRae featured. The comedy is by Edgar Selwyn, and is announced by the producers as "a farce they hope will be funny."

ARTHUR WALKER.

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THE "DEBORAH" IMBROGLIO

Judge Morson Annuls Conviction—Scores Magistrate—Declares Play Moral

The statement which appeared in last week's MIRROR of the return of the Deborah Company to New York was based upon erroneous information from Toronto, and we are pleased to give space to Mr. Bruner's letter, as well as to the opinion and verdict of Judge Morson in the appeal to quash Magistrate Dennison's conviction.

The rather lengthy opinion is printed because of its possible bearing on future prosecutions of a similar nature, and the precedent it establishes. It is clear, comprehensive, and to the point.

Mr. Bruner writes:

TORONTO, June 3, 1913.

Editor DRAMATIC MIRROR:

SIR.—In your issue of June 4 you state that the members of the Deborah company are back in New York, after being fined here and also print a statement that we were not allowed to play in Hamilton and other cities by the authorities. You have evidently copied this article from the Toronto *News*, which published a number of misstatements about us. I think in justice to us you should publish the facts of the case, which are as follows: When we opened at the Princess Theater May 20 a coterie of ministers here known as the Committee of Forty had summons issued for the members of the company on the ground that they were appearing in an immoral play. The players were haled into police court, and without any chance to say a word in their own behalf convicted and fined. Mr. Legrand Howland, author of Deborah, then, at his own expense, engaged one of the best attorneys in Toronto, and appealed the case to the Division Court, meanwhile keeping his entire company here. Last Friday Judge Morson, in the Division Court, reversed the police court conviction, and pronounced the play one teaching a great moral lesson. We open at the Princess Theater for next week's engagement Monday, June 9. I enclose clippings from the Toronto papers showing the judge's decision, also our ads and announcements of the reopening which will bear out the statements I have made here.

So I do not think we are asking too much in requesting you to deny your former statement and print the facts of the case as I have given them to you. Thanking you in advance, I beg to remain,

Sincerely yours,
FRANK V. BRUNER,
Business Manager Deborah Company.

Here is Judge Morson's opinion:

"No definition is given in the code of what constitutes immorality as applied to a play, nor has there been any direct judicial decision. In the case of Rex vs. McAuliffe, 8 Canadian Criminal Cases 21, one test of immorality, as applied to theatrical performances, is said to be—Does the representation complained of have a tendency to deprave and corrupt those whose minds are open to such immoral influences? It is left, therefore, to the individual opinion of whoever has to decide the question, without anything to guide that opinion beyond the common knowledge of what immorality means. In dealing with the subject, as applied to a play, I think useful assistance can be found by reference to well-known and standard dramas, operas and works, through many of which there is unquestionably a vein of what some might call immorality, and upon which notwithstanding, in all countries of the world the seal of approval has been placed by all classes, including crowned heads, and by all educated and cultured people, and which have never been judicially declared or looked upon as immoral and condemned as such. We are therefore entitled to assume that they are not immoral, and they should therefore be proper standards by which to judge this and other plays.

"I think, too, the proper method to adopt in order to determine whether a play is immoral or not is to treat it as a whole, looking to the purpose for which it is written and the moral it is intended to convey, instead of singling out isolated passages and separating them from their context. Many standard plays and books which are not considered, and are not immoral, could not stand this test. This mode of singling out passages is, I think, too frequently done by those not sufficiently educated up to appreciate the drama at its true value. Critics seem inclined always to remark first on the peccadillo points of a play, and this is, I think, what has been done here. The offence under the code is aimed at a play that is, as a whole,

IMMORAL EITHER IN ITS TEACHING,

or in its problems, and a play can hardly be said to be immoral because of some single immoral or vulgar passage in it.

"I think, also, it is proper, if possible, to see the play performed as I did, with the consent of and with both counsel, because the actions of the players, and the general atmosphere, might suggest immorality without the words doing so, but which was and could not be suggested here. I also read the manscript very carefully, and followed it during the play.

"Approaching, then, this play with a view of determining whether it is immoral or not, and tending to deprave and corrupt, and having all these things in view I have mentioned, and without which, I think, a correct opinion cannot be formed, and measuring it by the standard plays and operas, whose plots were so ably described by the witnesses, and which are certainly in some cases worse than the plot or purposes of this play, can it be said to be immoral on the ground that it justifies the right of every woman to be a mother, whether married or single, and on the further ground that its tendency is to deprave and corrupt those whose minds are open to such immoral influence? I think it cannot. If it could, then all the standard plays and operas referred to in the evidence, and many others, must be immoral and condemned as such, a result, I think, not to be desired, and which would be most startling in the extreme. All such eminent actors as the late Sir Henry Irving, Sir John Hare, Sir Forbes Robertson, Sir Beerbohm Tree, all knighted by their sovereign, and who made their successes in these standard plays, should be condemned also.

PURPOSE OF THE PLAY.

"The purpose of this play seems to me to teach the evil of suppression, and a great moral lesson in connection with the sacred state of motherhood, and I think the present age is a very opportune one in which to do so, when the tendency in all countries seems to be towards race suicide amongst the poor, perhaps because of poverty and the changed conditions of industrial life, and amongst the rich, because of inconvenience. That distinguished professor of Toronto University, Professor Mavor, in his evidence, said that motherhood is now the subject of much writing and is a matter of general and public importance, and that it is necessary to educate the public up to the importance of it, and that it is a proper subject for dramatic treatment.

"In teaching the lesson of motherhood, however, no play is justified in doing so if immoral, however laudable its purpose. It must not transgress. Deborah in its censored form, in my opinion, does not. If it did I would be the first to condemn it. The censor has properly cut out part of the first act. Having done this, there is nothing left throughout that suggests this from the language or movements, and after seeing the play, which was so well played for me, it conveyed no such suggestion. I cannot conclude, therefore, after much anxious thought, that in its censored form it justifies what the Crown contends for.

CRITICIZES THE MAGISTRATE.

"Public opinion has changed very much in the last ten years with reference to plays, largely due to Ibsen and other distinguished writers, and, as one of the witnesses for the Crown said, a play that was considered immoral ten years ago is not now so considered. I am not unmindful of the importance and necessity of keeping the stage pure, and I hope I would be the first to condemn anything impure, but in the light of to-day, when dealing with plays only, as I am doing in this case, I cannot see any difference between Deborah in its censored form and any of the other standard plays mentioned. Its purpose is a useful one, and if it teaches anything, it is that sin brings its own suffering, and Deborah is certainly made to suffer for sixteen long years. True it is, that she ends by marriage, but this did not destroy her past suffering, nor the lesson taught so forcibly that sin is followed by much sorrow.

"I am strengthened in the opinion I have just expressed of the play in its censored form by the knowledge that the official censor's opinion agrees with mine. From his evidence, he is a man of wide experience, well equalified to express an opinion, and was so considered by the Board of Police Commissioners who appointed him, one of whom was the convicting magistrate, who apparently refused to be bound by the opinion of his own censor, and so practically discredited him at the instance of the secretary of the Committee of Forty. Either abide by the censor's opinion or dismiss him, otherwise his appointment is useless.

"I have a great admiration for the Committee of Forty, both as to their personnel and their motives, but I respectfully say, I do not think they should be permitted to constitute themselves self-appointed censors and

USURP THE FUNCTIONS

of the official censor and have their own opinions preferred to his, as appears to have been done in this case. It would, I think, have perhaps been better if the magistrate in the exercise of his discretion, even though his own personal opinion was that the play was immoral, had given effect to the opinion of the censor; but, in any event, I think he should not, in his discretion, have found the appellants guilty, in view of the fact that they were playing the play in its then form with the consent and approval of the official censor, and who were entitled to assume, and did assume, that they were within their rights and not transgressing the law. For this reason alone, apart from whether the play was immoral or not in its uncensored form, and without expressing any opinion thereon, I think in the exercise of my powers on this appeal that I should set the conviction aside, which I now do, without costs.

"I express no opinion as to whether the magistrate's judgment was right on the question of the play being immoral in its uncensored form, but I do express the opinion that in its censored form it is not immoral within the meaning of the Code.

"The appeal in Rex. vs. Wales, for the same reasons, will also be allowed, and the conviction quashed without costs."

William Lorens, who has been in Kismet since it opened at the Knickerbocker Theater, has joined Miss Eleanor Gordon's Stock company in Boston.

"ALL ABOARD"

Musical Panorama in Two Acts; book by Mark Swan; lyrics by E. Ray Goetz; Music by E. Ray Goetz and Melvin Franklin. Staged by William J. Wilson and W. H. Post. Lew Fields's Forty-fourth Street Roof Garden, June 5, by Lew Fields.

Jan Van Haan ..... Lew Fields
Nancy Lee ..... George W. Monroe
Captain of the Ship ..... Lawrence D'Orsay
Maritime Sinkavitch ..... Roy Barnett
Dick ..... Carter De Haven
Mary ..... Flora Parker De Haven
Hook ..... Max Rogers
Russell ..... Will Fellows
Alice Brown ..... Venita Fitzhugh
Tillie Whiteway ..... Dolly Connolly
Mrs. Van Haan ..... Marcia Harris
Mr. Smooth ..... Stephen Maley
Mr. Ruff ..... Ralph Riggs
Purser ..... Jean Villaneuva
Mr. Secot ..... Arthur Hoffler
Jones ..... James Wood
A Bridegroom ..... Malcolm Grinnell
Fourth Mate ..... Olin Howland
Carmen ..... Natalie Hall
Margot ..... Kathryn Peters
Nellie ..... Nellie De Graves
Nettie ..... Molly Ryan
Poor Little Rich Girl ..... Fatty Voss

The Misses Elsa Reinhardt, Harriet Lester, Edith Orutt, May Willard, Elaine Hall, Grace Grisdell, Nellie De Grasse, Emily Miles, Florence Cable, Kathryn Peters, Jean Russell, Dorothy Bertrand, Marie Milo, Laura Hoffman, Ida Doerge, Inez Harvey, Hunter Hamilton, Carrie Monroe, Hazel Boorwood, Margie Sherman, Rhea Foster, Gertrude Hamlin, Patsy De Forrest, Adelaide Mason, Lizette Mayer, Eileen Kretmeier, Pattie Rose, Josephine Fields, Allayne Pleasant, Esther Rutland, Helen Stewart, Ella Evans, and the Messrs. Haas, Reardon, Stumber, Mosher, Baun, Gilbert, Cohan, Kalis.

It is, altogether, a riotous vaudeville performance, reinforced by splendid specialties, a really captivating lot of chorus girls, much o'er-familiar music, some fine dancing, excellent characterizations and explosive burlesque—an entertaining, steamy, really enjoyable form of extravaganza which keeps an audience laughing from start to finish.

Lew Fields demonstrated again last Thursday evening that he has a happy knack of interesting his public in wastes of the gossamer nature and light form of Summer amusement he may choose to present. Incidentally, too, he gave an interesting proof of his ability to rise above the absurdities of his old line of characterizations and inject a modicum of sincerity and truth into his work and convert a few fleeting moments of pathos into an appealing incident, not unlike Warfield. This occurred in one scene where, as a sailor man, by fortune tempest-tossed, he goes to sleep on the deck and lapses into the dream which constitutes the web and woof of the hilarious entertainment that intervenes between his going to sleep and awakening.

Chief among the artists to score, aside from Fields himself, is George W. Monroe, as an elderly female person (object Nancy Lee, Zoe Barnett, Carter DeHaven and Flora Parker. Will Fellows, Stephen Maley, Ralph Riggs and Miss Wheeler (in novelty dances), Lawrence D'Orsay in the trappings of a stately English captain, and Nat Fields as a nondescript nondescript.

An admirable burlesque, When Women Rule, is a feature of the entertainment, as played by Fields, Monroe, Miss Barnett and Carter DeHaven. The charm of this laughable travesty on a plausible system of sex conditions consists of the striking absence of horseplay and the evidences of complete consistency of the interpretations, a notable exception to the rule with which travesties are presented (and spoiled) in ninety-nine cases out of a hundred. The audience was enamored with Barnett, for the pathetic plea of the betrayed and betrothed man-with-a-past, deserted by Lew Fields in widower's weeds, asking that the penny bestir majority condition be tenderly played by Miss Barnett, shall right the wrong done him. The acting was so true as if the scene had represented an episode from Next Lyceum. Mr. Monroe was inimitable in the character of a female ward politician, and Mr. DeHaven, as the effeminate son, divided with Mr. Fields the laughter inspired by their unique characterizations.

The production, scenically, is up to the standard of all previous Fields shows of the kind, and the performance moves forward at a pace that evidences strict drill and the closest attention to details by the two clever stage managers responsible for the stage craft.

COMING ATTRACTIONS

June 16.—Ziegfeld's Follies, edition of 1913. With Jose Collins. At the New Amsterdam.

July 21 or 28.—The Passing Show of 1913. With Mollie King. At the Winter Garden.

August 11.—The Silver Wedding, by Edward Locke. With Thomas A. Wise and Alice Gale. At the Longacre.

August 18.—When Dreams Come True, with Joseph Santley, Phillip Bartholomae's Musical Comedy. At the Lyric.

August 30.—Hippodrome reopens.

BRADY TO STAR MACFARLANE

George J. MacFarlane, the baritone, will star in an Irish play entitled Shan Hagan, under the management of William A. Brady, next season.

Viola Gillette, formerly with Mr. MacFarlane in vaudeville, and who is now on the same bill with him in Ichnetha, at the Casino, will most likely be cast in the principal female role with him.

Miss Gillette is Mrs. MacFarlane off the stage.

NEWS of OTHER CITIES

MONTREAL

At the Orpheum, the Orpheum Players presented Get-Rich-Quick Wallingford June 2-7 to capacity business. The play is a difficult one for stock representation, but the co. gave a capable and cleancut performance. Charles Mackay as the smooth tongued Wallingford did a clever piece of acting and was capably supported by Ainsworth Arnold as Blackie Dawe. Stuart Fox did capital work as Daddie Lamb, and Richard Ogden was excellent as the editor of the *Blade*. Sam Ried as Dempsy and Margaret Robinson as his wife were very amusing, and William Webb gave a neat character sketch of Battles. The male portion of the cast was largely augmented and various celebrities of Battleburg well represented by Harry Driscole, T. H. Walsh, Sam Godfrey and Oane Hamlin and William Raymond. D. H. Primrose did well in double roles of Donohue and E. B. Lot. Gerald Bowran was capable as the Jap valet. Lillian Kemble was an excellent Fanny, and Jean Marcet and Dollie Davis made a charming pair of country belles, while Ann Bert, a newcomer, created a most favorable impression as Bessie, the head waitress. The Virginian June 9-14.

Sherlock Holmes at the Derby is the feature at His Majesty's this week, June 2-7.

The Captain Scott Antarctic Pictures at the Princess provide an interesting entertainment.

W. A. TREMAYNE.

EDMONTON, ALTA.

At the Empire Willard Mack and Marjorie Rambeau in Mr. Mack's sketch, called Kick In, and Gladys Clark and Henry Bergman in Jessie L. Lasky's The Trained Nurse, shared the honors June 2-4. Ota Gyrt, court violinist to the King of Snap, also was well received. Others: Walter De Leon and "Muggins" Davies, the Le Grohs, Lew Hoffman and Cecile Beresford. Biz business. Blanche Bates and her English co. scored in The Witness for the Defense, played to big business at four performances June 5-7.

Emma Carus, musical comedy favorite, headed the bill June 2, and the week, at Pantages's, and scored. El Cota, lepidoist, created a favorable impression. Others: The Alfred La Tell co., Hill, Cherry and Hill, and Nichols and the Croix Sisters. Business satisfactory.

Beaton Vane, juvenile man of the Permanent Players, scored as Tom in Brown of Harvard at the Lyceum June 2-7. Grace Aylesworth was the Evelyn. The co. gave good support. Business A1.

At the Majestic Fred Walters and Lee Le Blanc had the principal comedy role in A Trip to Coney Island June 2-7. They scored, as did Hortense Travers as Dolly Dimples.

Charles L. Gill, of Seattle, has assumed his duties as house manager of the Pantages's here.

J. J. Cluxton, personal representative of the Pantages's Vaudeville Circuit, and Mr. Pritticon, architect, have returned to Seattle after a stay of a month in Edmonton.

Louis Rosenberg, of New York, has taken an option for sixty days on a site in Edmonton South, where he plans to erect a theater building, to be the center of a new circuit in the smaller towns of the Province of Alberta. He has just returned to New York to confer with backers of the syndicate.

M. Lawrence has sold the Bijou moving picture house in First Street to John Hasza, manager of the Garland Theater. The house will be refurnished at once.

Grant Churchill has sold the Portola Moving Picture Theater in Jasper Avenue to a Western syndicate, reserving the right to operate the house on Sundays for a period of two years. No admission is charged on Sunday, the expenses being defrayed by voluntary contributions.

The Australian cricketers, who are making a tour of Canada and the United States, were entertained by the Edmonton Cricket League June 3, 4, when the Cornstalks played an exhibition game with a picked team at Diamond Park. The visiting team includes some of the men who played in the triangular tournament in England last year.

R. B. Chadwick, of Edmonton, censor of moving picture films for the Province of Alberta, is opposed to the appointment of a board of censors, saying it would be an unnecessary expense, as the owners are conducting their houses along proper lines; also that the films shown in this Province has been passed by other boards.

Brathcona's amalgamation with Edmonton will be observed at Athletic Park July 1.

Justice Simmons, of the Supreme Court of Alberta, sitting in Edmonton, will soon render a decision in an action for $48,000 damages instituted by M. H. Farrar, against the Western Trust Co. and its president, A. J. Adamson, for alleged remdiation of an agreement to convert the First Presbyterian Church building into a moving picture theater.

AUGUST WOLF.

VANCOUVER, B. C.

Pollard Opera co. May 26-28 in light operas; well presented; business good. Maude Adams in Peter Pan May 29-31; delightful in the extreme; capacity four performances. Nasimova in Bella Donna June 5. Lyman Howe's Pictures June 4-7.

Sanford Players in The Stampede May 25-31 at the Empress; pleasing bill; big business.

Del S. Lawrence co. in Lena Rivers May 25-31 at the Avenue; well rounded performance; all the favorites scoring; capacity.

Fun in a Boarding House at the Orpheum led a splendid bill May 25-31.

Edwin Ford and co. were in the headline position of a good bill May 25-31 at Pantages's.

Royal Stock co. presented The Fortune Hunter and The Wolf in tabloid form May 25-31 at the Panama.

Isabel Fletcher and Charles Avery will put a stock co. in the Imperial, beginning the first week of September. Vancouver will then stand sponsor for three stocks. Del. Lawrence will be at the Empress, George Howard will have his co. at the Avenue, and these, together with a co. putting on pieces in tabloid form, will certainly give Vancouver something to think about in the way of entertainment. What the outcome will be is hard to tell.

The Avenue is being overhauled; the directors of the co. have bought the lot adjoining their present holdings, and will enlarge the stage fifteen feet.

Tilly Armstrong, of the Empress co., sails for Australia the end of June. It is understood she is about to enter the burlesque field over there.

Plans have been completed for the remodeling of the Empress. Messrs. Lawrence and Sandusky assert they will spare no expense in making this house the finest stock theater on the Pacific Coast.

MINNIE M. RUSSELL.

ST. PAUL

The dramatic stock season at the Shubert was inaugurated June 1-7 before a large audience. Nobody's Widow was a fit vehicle to exhibit the rare artistry of Edith Evelyn and Lee Baker as Roxana and her eventually permanent husband. Louise Farnum made most of the fat role—histrionically speaking—of Betty Jackson. Musical stock in Red Mill June 8-14. Dramatic stock in Butterfly on the Wheel June 15-21. Musical stock in King Dodo June 22-28.

The Wright Huntington Players presented The House of a Thousand Candles June 1-4. Mr. Huntington appeared as Bates; Frank M. Thomas as John Glenarm; Teddy Le Duc was Larry. John Drew in The Perplexed Husband June 5-7. Huntington Players in Man of the Hour June 8-14, and Call of the North June 15-18. Rose Stahl June 19-21. Huntingtons in The Chorus Lady June 22-28.; Maude Adams June 30-July 2.

Grace Cameron headlined at the Empress, and was supplemented by Reves Lamaze, Roberts, Hayes and Roberts, Hal Merritt, and Harry Leander and co.

JOSEPH J. PFISTER.

DES MOINES

Majestic Theater: Continuous vaudeville first half, commencing Sunday (matinee), June 1. Jewell's Manikins, McFall and his Quadruped Comedians, Mr. and Mrs. Carl Bayard Steers, Gorforth, Doyle, and Tower Darrell. Last half, commencing Thursday (matinee): Four Burns Sisters, Howard Martelle, Emerson, Morris, Walton, Celeste, Howard's Animals.

Van Dyke-Eaton Stock co. Change of plays every other day at Namer's Airdome.

The Princess Stock co. will be no more, and in its place will be the new Princess Musical Comedy co.

B. F. Elbert announced that there would be no more stock plays, but in its stead will be solid weeks of the best and most popular musical comedies. Wedgewood Nowell will be the dramatic director. Priestly Morrison having gone to New York to take charge of the dramatic offices of Elbert-Morrison. A woman star of note has been engaged for the leading role, and Messrs. Elbert and Getchell promise in a few weeks to divulge her name.

A. KAHN.

ST. LOUIS

Eva Tanguay played to good business at the Shubert June 1-6, where she proved as tumultuous, vibrating and energetic as ever. Harry English in his sketch, What's In a Name, also pleased, as did Johnny Ford, and the entire show proved satisfactory.

Morris McHugh as Madame Mulholland, a beauty doctor, in Catching Up With Husband, was seen at Suburban Garden June 1-6. This most popular comedian kept the audience in one long roar of laughter. Diana Storm filled her role nicely and Arthur Behrens distinguished himself as the Senator.

Are You a Crook? proved very satisfactory at the Marguerite Clark June 1-6. Miss Clark in the leading part proved herself a capable comedienne. Ida Glenn as Mrs. Finch did capable work. Forrest Winant, Fred Strong, Robert Kegerreis, and Hazel Miller were also in the cast and acquitted themselves with much credit. The co. continue to play fine business.

Jack Reid, Ella Gilbert and a musical comedy co. in The American Girl proved the best shows Manalon's Park has had for several years.

Ted Lorraine and Hattie Burk, lately of the Kiss Waltz, scored as the headliner at Forrest Park Highlands June 1-6. O. Kennedy and Mattie Rooney in The Happy Medium also scored.

Delmar Garden is now drawing fine crowds. Motion pictures and vaudeville are the main attractions in the theatrical line. The bathing beach is attracting many. The addition of 1,000 new dressing rooms makes the handling of the crowds possible.

VIVIAN S. WATKINS.

SPRINGFIELD, ILL.

The Majestic (vaudeville house) did not close on May 31 as announced, but will continue to give its patrons high-class acts for an indefinite time. Good vaudeville to appreciative crowds was the bill for week of May 25-31. First half: A Stubborn Cinderella, in tabloid form, pleased good business at every performance. Richard Kent and Ethel Van Brocklin were especially good in their respective parts; in fact, were about the best two characters that have been here this season in musical tabloids. Last half: The Victoria Four and the old favorite's, Milton and Dolly Nobles, shared the honors as headliners, as both of these acts were of a high grade and pleased greatly. Seymour's Educated Dogs, Fred and Eva Mozart, and Allman and Nevis completed a bill that was above the average.

The German Nurse, a burlesque, and vaudeville was the offering of the Empire Theater week May 26-31. The play well received to fair business. The Empire Stock co. is composed of A. Gonsales, producer and leads; Frank Cummings, Will West, Kitty Knight, Cressie Hilton, May Jordan, and a chorus of eight girls.

Excellent photoplays to fine business at the Lyric. The Battle for Freedom (Kalem) was the feature film this week and pleased greatly.

Best of photoplays at the Vaudette to appreciative crowds. The Vampire of the Desert (by Vitagraph) was the feature film this week.

Good pictures to the best of business at the Gaiety.

Mutual films to nice business. Her Big Story (American) was featured and pleased.

At the Grand Quincy Adams Sawyer in four reels was shown at the Capital May 30, 31, and drew fine business.

Balkan War pictures in addition to other good pictures drew good business at the Savoy.

From June 1 the Amuse-U will have the Mutual Service, replacing the Licensed Service, which has been given at the place since the opening.

Good pictures and satisfactory business at the Royal.

Casino, Star, Lincoln, fair pictures and business.

The Coburn Players will present Shakespeare's Twelfth Night June 14, under the auspices of the Illini Club at the clubhouse grounds south of the city. A big patronage is assured, as the reputation of these players is well established here, as they have presented Shakespeare's plays here before.

Dreamland Park will not open its gates to the public this year, and Springfield, a city of 65,000 population, will go another Summer without an outdoor amusement place. Strange when other cities with not half the population can have and patronize a good amusement park and we cannot. The reason is that we have never had what is called a first-class park, and the people will not patronise such places as we have had.

J. W. Carpenter, of Mt. Sterling, Ill., an old retired well-known circus man, started May 30 from Lincoln's Monument on foot to visit all the graves of the deceased President's of United States. The journey will take him over 8,000 miles, and he expects to make it in eight months. A great crowd gave him a farewell as he left the monument on his long journey.

ELMER LEE TOMPKINS.

ALBANY, N. Y.

At the Grand week June 2-7, Manager Robinson offered a programme of excellent vaudeville numbers which included Harry Tighe and Polly Prim, Three Sadakicht Brothers, Julius Black, Blanche Freud, Geraldine Farrell, the Dixie Trio, and Warren Brothers. The week's business was big, as usual.

The Lyell-Vaughan Stock co. at Harmanus Bleecker Hall were seen in a satisfactory production of A Butterfly on the Wheel; the principal roles were admirably sustained by Vaughan Eugene Shakespeare, Louise Brownell, and Frank Sylvester. Large audiences ruled. Next week, George Washington, Jr.

The Colonial and Proctor's had good bills consisting of vaudeville and the latest moving pictures.

Jaska Swarts and Eugene Ysaye, violinist, gave a delightful concert at Odd Fellows' Hall June 3 and attracted a crowded house. Miss Swarts's beautiful contralto voice was heard to splendid advantage.

Ringling Brothers' Big Show June 24.

Morton Musical Comedy co. opens at the Colonial next week for the Summer months.

GEORGE W. HENRICK.

PATERSON, N. J.

The Empire Players continue to enjoy well-merited popularity, and the theater is well filled at each performance. Week of May 26-31 they gave a fine performance of Collier's Take My Advice. Williard Blackmore in the star part secured many a laugh, and Carol Arden and the balance of co. appeared to good advantage. Master Jess Kelly in the child part also scored.

Week of June 2-7 the co. made a decided hit with The Man from Home. Williard Blackmore, Carol Arden, Fred C. House, Francis McGrath, Walter B. Woodall, Daniel Hamilton, Perry S. Whitman, and Fred Quimby all rendered very capable work. Hawthorne of the U. S. A. is underlined for June 9-14.

Manager Mank, of the Opera House, has adopted the tabloid style of entertainment. The offering May 24-31 was The Barber Shop, featuring Eddie Collins. Business was good and performances pleased. Week of June 2-7 The Girl from Broadway pleased goodly numbers.

Majestic offered a good bill June 2-7, headed by Billy Arlington and co. to fine houses.

Joseph McCoy closed May 31 with Kirk-Lynch Players at Manchester, N. H., after spending a few days at his home here, by John Vaughan Glaser's Stock at Rochester, N. Y.

Carl Anderson has closed his season with Mutt and Jeff, and is home for the Summer.

Adelaide French, after a very successful season with Madame X, is in town preparing for next season.

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REMIT U. S. STAMPS, OR POSTAL NOTE

INDIANAPOLIS

Another pronounced success was scored by the Murat Players at the Shubert-Murat June 2-7 in Seven Days, which pleased a large audience opening night. James A. Bliss, admirably cast as the overfast host, was capital, and Eleanore Willis added to her laurels by her excellent work as Bella, his ex-wife. Elsie Herndon Kearns gave a very clever performance of Anna Brown, the fast imaginary servable power, and Ernest C. Warde, whose work always pleases, made his usual good impression as her husband. Emma Calloway, who, by the way, played the part on the road, handled the role of Kit Mac-Nair in a finished and charming manner. Joseph Tanner in the last important role of Herbert Conway, perpetrator of a pleasing part of the picture. Theodore Doucet worked hard and to advantage as the silent burglar, and Phillip Lord made the most of the part of Flannigan. Clare Summers was inclined to overact as Agnes Selina, but seemed to please, and Raymond Van Sickle finished out the cast as the butler. The co. opened the week Tuesday instead of Monday night, as the amateur performance of The Man from Home by the seniors of Shortridge High School occupied the stage that night. June 4 was Wellesley night, when a large part of the house was taken by the Wellesley Society of Indianapolis in commitment to Miss Calloway, who is a Wellesley graduate of 1905. The following night was Shortridge night, when the owners of the theater turned out in large numbers. Our New Minister June 9-14.

The Man from Home, presented by the senior class of Shortridge High School, attracted a full house made up of High School students, their relatives and friends at the Murat June 2, and matinee June 3. It was the first performance of the High School students on a large scale, and the effort met with much success. Gordon Cummings in the title-role, Grayson Woodbury, Myron Hughet, Ruth Robertson, Richard Scribner, Whitney Bolgar, William Cohn, Mary Custer, and Esther Stuart played the principal roles successfully.

The German musical societies of Indianapolis celebrated the centennial anniversary of the birth of Richard Wagner in two great and splendid concerts at the Murat June 1, which filled the large theater afternoon and night. Madame Marie Rappold, Orville Harrold, Henri Scott, Alma Beck, and Christian F. Martens were the soloists. PEARL KIRKWOOD.

JERSEY CITY

The Majestic ended season May 31 when Rainey's African Hunt Pictures was the attraction May 26-31. It was a good season.

Progressive vaudeville came to an end at the Orpheum May 31 after a fine season of fifteen weeks. The same policy will be in vogue at the theater when it commences season Labor Day. A benefit for the courteous attaches of the house was set for June 7.

The Academy Stock co., which has made good at the Academy of Music since last Labor Day, ended its season there May 31 in East Lynne to capacity business. Each and every member of the co. became a favorite here. The entire co. went up to the Berean Airdome June 2, where they expect to remain all Summer. The opening bill was The Parisian Princess, and May Louise Malley, Ben Taggart, Charley Riley, S. Fred. Wagner and all the bunch appeared to advantage.

Keith's Bon Ton and Monticello are still doing fine with moving pictures.

The stock co. war is on in Bayonne, where two theaters want at it June 2. The co. which had been playing all season at the Broadway moved down to the Lyceum for the Summer, opening in Divorcons, to packed houses, and giving a fine performance. Lorna Elliott as Cyprienne and Robert Le Sueur as Henri were at their best. Excellent support was rendered by George Fox, Paul Anderson, James O'Neill, James Carmican, Fred. Loomis, Miss Davis, Miss Montague and Miss Lytton. Female ushers are in attendance here.

Manager Schiller, who had decided to close season at the Broadway May 31, again changed his mind and put in the Severin De Deyn co., which had closed its season at the Gayety, Hoboken, May 31. The bill offered by the new stock co. June 2-7 was The Fighting Hope, to crowded houses and the excellent co. scored at once. The play was put on in a most complete manner. Severin De Deyn and Enid May Jackson became favorites at once, and the supporting co. started in to make good, and individual hits were made by Mr. Gerald, Frank Beamish, and Josephine Clay. Graustark June 9-14.

The Jersey Airdome and Log Cabin alternated a good bill June 2-7 with the Four Spring Maids, Carl Dammimin Troupe of Acrobats, Bradley, McBride and Milo in a fine minstrel act, Floyd and Whitehouse, Jack Lisle and Harry Longstreet.

The Woman at the Hudson, Union Hill, did capacity business June 2-7. George Howell as Jim Blake and Anna Murdock as the telephone girl were fine. Support excellent. Over Night June 9-14.

The Rustic at Palisades Park had on the vaudeville bill June 2-7, Eddie Girard and Jessie Gardner, Four Yoscarys, Roeder and Lester, the Three Musketeers, Carrie Belmont and Floyd Harl and Gretchen Spencer.

Henrietta Noren, of this city, has been granted a divorce from her husband, Gustav Nren, a contortionist with the Barnum and Bailey show. WALTER C. SMITH.

DETROIT

Willa Holt Wakefield was given a cordial reception at the Temple June 2-8, where she headed the week's bill. The balance of the programme included Bixely and Lerner, Searl Allen and co., Claude Golden, Warren and Conley, Georgette, and the Three Arthurs, not to mention Edison Talking Pictures.

The Garrick June 2-7 was devoted to Lyman H. Howe's Travel Festival. Jessie Bonstelle will open her Summer season of stock on June 23.

The Vaughan Glaser Stock co. gave an excellent rendition of Raffles at the Lyceum Theater June 1-7. Next week, The Butterfly on the Wheel.

Daisy Harcourt, favorite English comedienne, was granted the stellar honors at the new Broadway Theater June 2-8, and Herman Lieb and Associate Players in Done were accorded similar honors at Miles's Theater.

Burlesque was represented in Detroit June 1-7 by Mollie Williams at the Gayety and Orange Blossoms at the Folly. ELYP A. MARGWI.

PROVIDENCE, R. I.

Although what has gone before is memory and anticipation reigns with what is to come, the patrons of the Providence Opera House always look upon the Sothern and Marlowe Shakespearean season as the crowning event of the year. The current engagement June 2-7 proved no exception, each performance being attended by a fashionable and representative audience. Much Ado About Nothing proved a worthy addition to the repertoire, which included Hamlet, The Merchant of Venice, As You Like It, and Romeo and Juliet.

Hawthorne of the U. S. A. was the attraction for the Albee Stock co. at Keith's during the week June 2-7. While not presenting the opportunities of previous offerings, the cast worked in unison toward a fair performance. A Butterfly on the Wheel June 9-14.

The Empire and Westminster continue to please large audiences with moving pictures and vaudeville.

Irene Bush, the local ingenue, who has been studying and playing with some of the most prominent road companies in England for the past three or four years, has returned home to this city, where she will take a much needed rest. H. F. HOLLAND.

BRIDGEPORT, CONN.

The most ambitious play of the local writer, Robert E. Sperry, closed its first week at the Park 7. Through woven around a small city newspaper's attempts to improve public conditions in the face of general apathy, the play has charming moments of comedy, and the characters are overdrawn. Franklin Ritchie and Hattie Stainbach held down the leading roles, but equally good work was done by Charles Dickerson as an exponent of practical journalism, Charles Peck, Charles Jewett, and Lee Lounds did excellently. Owing to the author's outspoken manner of dealing with police attitude toward petty ordinances, there was rumor of an intended injunction against producing the play, because of Mr. Sperry's recent embroilment by an officious patrolman in this city. But when the play was witnessed, no one could take offense at anything offered as being libelous, and the incident served to add spice to the production and money to the box receipts. Mr. Sperry expects the play to go on tour next season. It is live, clean, bright and in many ways the author's best dramatic work.

The Eleanor Cleveland Stock co. in Divorcons June 2-7 opened its Summer season with many old favorites in the cast at the Lyric. Business was good and the production excellent throughout. The Deserters June 9-16.

Robert M. Sperry's premiere of Man's Inhumanity marked that author's fifteenth annual production of original plays. An innovation was substituting a palm-lined orchestra pit for the musicians, whose place was usurped by a set of chimes located back-stage.

The Poll Stockers put on The Greyhound at the Plaza June 2-7 with Paul McAllister and Brenda Fowler getting most of the applause. The Million June 9-16. Vaudeville and pictures remain the order of the day at Poli's.

WILLIAM P. HOPKINS.

LOUISVILLE, KY.

The weather continuing good business has been on a boom at Fontaine Ferry Park. The ball concerts, afternoon and night, of Natello's Band are enjoyable. In the vaudeville bill appear the names of Gero and Delaney, Doc O'Neil, Spencer and Williams, the Holandow Brothers, and Mr. and Mrs. Frederick Voelker, Manager Harry Bilner has every reason to be satisfied with the season at the Ferry so far.

Manager Columbus Simons is not ready to announce the opening date at Riverview Park. He was recently pictorially shown in a local paper with his diamonds and the inevitable cigar conspicuously featured.

Ten-cent Summer vaudeville continues successfully at B. F. Keith's. A bill of uniform excellence is offered, changing each week.

The Racing at Douglass Park has attracted many visitors to the city, and the meeting, which closes June 7, has been largely attended. Eugene L. Hirod, Presley L. Hamilton, and Frank Shriner, of the theatrical contingent, were connected with the two weeks' sport in a business way.

John A. Baird, for many years dramatic critic of the *Times*, has retired from newspaper work to engage in commercial business as a partner in a wholesale house. He was the guest of honor at a banquet at the Seelbach, tendered by his former newspaper associates, and was toasted and lauded for his many lovable qualities.

Manager Garrity, of the Shubert Masonic Theater, left June 4 for New York, where he will attend the wedding of his sister-in-law, known on the stage as Bess Learn. She was very popular as a member of the Riverview Stock co. at the time Adele Blood was the leading woman.

Cale Young Rice's latest blank verse play, Porzia, has received high praise from Eastern critics. Mr. Rice and his charming wife, Alice Hegan Rice, the authoress, recently returned from an extended trip.

Friends of Manager Charles Taylor, late of the Gayety Theater, are pleased to learn that he will manage one of the Indianapolis houses during season 1913-1914.

The Buffalo Bill Wild West Show, with Colonel Cody a feature of each performance, is being extensively advertised, the dates announced as June 17-19. CHARLES D. CLARKE.

HARTFORD

After a long time in cold storage, The Only Son came to light again at Parsons's this week, June 2-7, with the aid of the Hunter-Bradfords. The fact that the play is by Winchell Smith assures good patronage, as many are curious to see where the local playwright failed in this particular offering. Arthur Byron plays the father and William Roselle the son.

The Poli Players are presenting The Million, with very good success, as they are playing the rollicking farce with just the right spirit.

At the Hartford, Vivien and Dagmar Ankers, offering classic songs and dances, Harry Tate's Motoring, the Torley's, and Sam Brown and Harry Williams form a good bill, together with interesting pictures.

All the picture theaters are doing good business, the Empire leading, as the management are showing their own local Memorial Day film.

John Westley is soon to leave the Poli Players for a short time in order to take part in rehearsals of a new Cohan and Harris comedy, in which he is to have an important part.

LAWRENCE SHEPARD.

PORTLAND, ORE.

The whole Fox family in Over the River scored a financial success at the Heilig May 25-31. Fine Feathers followed and was succeeded by Nazimova in Bella Donna June 5, with Frances Starr underlined in The Case of Becky June 9.

David Harum with John Sumner in the name part, achieved a fine week's financial and artistic success at the Baker May 25-31. The Wolf opened June 1 at this house as the season's last stock performance. It is rumored that this house will be given over as one of John Cort's string of vaudeville houses.

Cecelia Loftus enhanced both the box-office receipts and charmed the audiences by her artistic imitations of the Orpheum.

A week of lively weight prize ring exhibition have been featured at the local vaudeville houses during the past fortnight. Two bouts have recently occurred. Willie Ritchie, the champion, and Joe Anderson, the near-champion, and Jimmy Britt, the ex-champion.

The Oaks opened the season May 25 with Russell's Italian Band in steady attendance and a changing bill of vaudeville weekly among the features. JOHN F. LOGAN.

MINNEAPOLIS

The Summer stock season is well under way at the Shubert. It opened May 25 with an excellent production of Nobody's Widow, bringing back Lee Baker and Edith Evelyn. Miss Evelyn was at her best as the widow, Lee Baker did the Duke with spirit, and Louise Parsons and Joseph Holicky had the other two important roles. The others in the cast were Schuyler Ladd, Douglas Patterson, Frances McLeod, and Ethel Meyer. The co. went to St. Paul for a week at the shubert there, while the regular co. opened June 1 with The Belle of New York. Gus Weinberg and Edgar Cray are the comedians. William Naughton the leading juvenile, Anne Tauber the prima donna, and Clara Gibson, Ida Stanhope, Mack Whitting, Jessie Stoner, Royal Cutting, and Mabel Virian have the other leading roles. The production was well given. When the co. returns in a fortnight they will offer The Red Mill while the stock next week will be seen in A Butterfly on the Wheel.

The darkness at the Metropolitan was broken by John Drew's visit in The Perplexed Husband June 1-4. Mary Boland, Margaret Watson, Allen Vinal, Nina Sovening, and Herbert Druce gave excellent support and large audiences found the comedy delightful. The Wright Huntington co. from St. Paul filled out the remainder of the week with The Heart of a Thousand Candles, and Rose Stahl comes June 12-14 with Maggie Pepper. CARLTON W. MILES.

SAN FRANCISCO

At the Columbia Raymond Hitchcock (second week) June 2-7 with The Red Widow. Business fair. Nazimova Monday, June 9, with Bella Donna.

The Alcazar offered The Heart of Maryland June 2, and a big house was present to witness the play that never grows old. Allen Fleming and Kernan Cripps played the leads. Next week a big engagement is to be played, introducing Lee Ditrichstein, supported by Isabel Irving, Cora Witherspoon, and Madge West, when The Concert will be given.

Hanky Panky at the Cort is in its second big week.

At the Savoy Gill's Travels still draw.

Tivoli is running When Johnny Comes Marching Home. The Serenade will follow.

At the Orpheum Madame Petrova, Arthur Hoops, W. H. Lytell, Woods and Woods, Bessart and Nelson, the Cromwells, Kramer and Morton, and Gus Edwards with his Girls.

The Empress has Frank Stafford co., Moffatt-La Reine co., Bothwell Browne co., who used to have a dancing school here, and Al. Herman.

Pantages's has a big bill on week June 2-7.

The French Theater presented La Comedie de Celui Qui Epouse une Femme Muette June 8. It is a satire on women and Judaea.

A. T. BARNETT.

SEATTLE

At the Metropolitan the attraction was Nazimova in Bella Donna May 25-31, matinee May 31, which drew good business. The play contains an interesting plot, which rivets the attention and leaves a lasting impression. Madame Nazimova displayed the subtlety of her art in the title-role.

At the Moore Lyman H. Howe's Travel Festival Motion Pictures May 25-29. Drew fair business. No better entertainment of its kind has ever been given here, as the pictures and stage accessories embellished the very latest ideas in that line. Local (matinee) May 30. Local May 30.

Pierre of the Plains May 26-June 1, matinee May 29-June 1, was presented in a very creditable manner by the stock co. at the Seattle. Nana Bryant as leading woman sustained the role with skill and ability, while Clifford Thompson was thoroughly at home in the title-part. The attendance ranged from medium to capacity houses.

At the Orpheum Louis Simon, Kathryn Osterman, and vaudeville May 25-31.

At the Empress Hugh Herbert and vaudeville May 25-31.

At the Pantages's Five Ferris Wheel Girls and vaudeville May 25-31.

BENJAMIN P. MEREDYTH.

SPOKANE

Two weeks of opera will be sung, commencing June 9, by the Pollard Opera co., at the American. Performances are to be given daily from a repertoire of light opera that the co. has been giving in Vancouver, B. C., recently.

Five hundred stage employes from many parts of the country will spend a day in Spokane early in July. The visitors are members of the International Alliance of Theatrical Stage Employes. After a day here, they will be joined by the Spokane members of the organization, and will proceed to Seattle for the annual convention July 7-12.

Two big concerts will be given in Spokane during the pow wow, the annual June carnival, by the Mendelssohn and Lorelei choruses.

The Yankee Robinson Circus June 5.

An American Citizen was presented by the Senior Class of the North Central High School May 28 to a big house.

Manager Charles W. York and Stage Carpenter William Wallace took a forty-two-mile hike to Springdale, Wash., this week to look over some mines. W. S. MCCREA.

RICHMOND, VA.

At the Academy of Music, La Verne Stock co. in The Sorceress, with Nance O'Neil June 2-7 to good houses. The Rejuvenation of Aunt Mary June 9-14.

Moving pictures, Quo Vadis at 50 cents, at the Bijou June 9-14.

The Mario Trio, Louise Carlyle, Lillian Doone and co., Rice and Franklyn, Hart's Six Steppers and pictures to big houses at the Colonial June 2-7.

It Happened in New York, with the Gorman Brothers, at the Empire June 2-7. Only fair.

Nance O'Neil retired from the stock co. June 7. W. G. NEAL.

ROCHESTER, N. Y.

The Primer Stock co. continues to offer the play outlined Comrie Mac to the patrons of the Baker. Each act of its four thrill and heart throbbers was the distraction of the packed house, always a coveted tribute by the critical to melodrama. As the hero, George Kennedy pleased his admirers as much as ever, and Marguerite Clayton, a newcomer to the co., was favor on the opening.

Mrs. Temple's Telegram by the London Coterie co. at the Shubert June 2-7 to an unusually large house along conventional lines. A creditable performance was rendered by these royal people: Louise Coleman, Madeline Delmar, Anne Archbold, Margaret Lee, William Jeffrey, Richard Scott and John J. McCabe played the leading parts.

The new play, What it Means to a Woman, by a highly capable young American author, Porter Emerson Browne, author of A Fool There Was, The Boomerang, etc., won a goodly measure of success by the Manhattan Players at the Lyceum June 2-7. Anna Meredith appeared in the leading role. Marie Browne and Ernest Hurst took their parts. George Kennedy, Ernest Cossart, Mamie Raburn, Guy Oliver, Gladys all was favor. Emmett C. Wilson and Thomas Emery were well liked.

At the Gordon Photoplay House May 29-31, the programme was Aaron of Tyre, by Stewart Edward White; The Honor of the Regiment, by Mayer in a curious novelty drama, Tourist and Flower Girl and The Magnetic Maid, Children and A Pullman Nightmare, The Bank Note, an exciting melodrama in three reels, and The Master Orchestman, a two-reel film, were also popular.

Vaudeville and moving pictures to good business at Victoria.

At the Hippodrome, Genesee, Fitzhugh Hall and the Grand, moving picture theaters, good business as usual June 2-7.

A good bill of vaudeville at the Family June 2-7. The following acts were seen for the first time by large audiences: Bobby, the boy juggler; Florette Clark, singing and dancing specialty; Helen Fisarne and co. in The Girl and the Coach; Henry Frey, the German comedian, and the Russian Balalaika Orchestra, with V. Auckuff, former basso of the Russian Imperial Opera.

The open air vaudeville at Ontario Beach opened May 30. The Loretta Twin Sisters give an excellent triple bar performance. The four flying Cromptons gave a thrilling act that made the people hold their breath. La Mase and Mack furnished an amusing comedy acrobatic stunt. Bill will continue June 2-7.

ROBERT HOGAN.

SPRINGFIELD, MASS.

The Summer stock season is running along smoothly at Poli's, the Broadway and the Court Square being closed until Fall. The last performance at the regular season there was the first American appearance of Rita la Chapelle, the French classic dancer, who with Lewis Aschenfelder, pianist, gave a recital June 4. She is to appear at Newport and other Summer places. At Poli's they gave The Talker very carefully May 26-31, and The Woman June 2-7 with even greater success. These are fine stock plays, though the titles are similar. Claire Weldon had a good opportunity as the fascinating girl, and rose to it. George McQuarrie proved himself one of the co.'s most valuable acquisitions by his work as Mark Robertson, and Ben Davis and G. Swayne Gordon were there as usual with the dramatic goods. A party of 100 of the local telephone girls saw the play one evening and then visited the stage and gave Miss Weldon a floral tribute. The Traveling Salesman 9-14.

At the Broadway Arsene Lupin was the bill May 26-31, and The Melting Pot June 2-7. The Zangwill play was distinguished by good ensemble work by Louise Randolph as Vera, Morris Burr and George Soule Spencer as the Quixanos. The Price June 9-14.

The 101 Ranch Wild West gave two performances to large business June 3.

Henry W. Savage has brought suit against Goldstein Bros. of the Broadway for $500 for royalties on Madame X. The suit is said to be friendly in that they claim to have paid an agent, and Savage seeks to recover.

EDWIN DURNEY.

PITTSBURGH

The Lady of Lason, produced by the Pittsburgh Athletic Association (the made-in-Pittsburgh comic opera), had its premiere at the Alvin Monday night, June 2, with a cast of 100, and continued during the week, giving two matinees. The book is by Alfred W. Birdsall, music by Ezel J. Parenteau, and lyrics by Mayone C. Connelly. It is in two acts, one on the island of Lason, and the other at Old Point Comfort, Va., and deals with a Lason native being loved by two men, one a Moro, and the other an American. The production was staged under the direction of R. H. Burnside, and the dancing numbers coached by Cissie Haydon, while the augmented orchestra was under the direction of Max Hershfeld. Let it be said that The Lady of Lason made a distinct hit in Pittsburgh, and no expense was spared in presenting it. The scenery, costuming of the large chorus, and the costumes of the principals were all handsome and elaborate, and a credit to the producers. The principals included Francis A. Wheeler (who scored heavily on his vocal numbers), Mrs. William Sherman, A. J. Phillips, Dr. W. C. Hermount, Roy Faulkner, Oscar Lesser, Edward Napier, B. E. Austin, W. A. Rhodes, Jr., William Duff, H. Laura B. Birdsall, Mrs. H. M. Foely, Jean Lindstrom, and Emma F. Summerscill. Never has an amateur event caused so much public attention in this city, and during its week engagement at the Alvin, crowded houses were the result, and every one seemed more than pleased. The Lady of Lason—a votre sante!

The Harry Davis Players inaugurated the Summer season of stock at the Grand June 2-7 with The Awakening of Helena Richie as the offering. Sarah Truax was given a cordial reception in her return to stock with the Davis Players, and played the role of Helena in a charming manner. She was ably supported by Charles Gunn, Hal De Forest, Katherine Mc-Hugh, Jessie Pringle, Jerome Storm, Dennis Harris, and Faith Avery. Hall Caine's The Christian June 9-14.

Charles M. Bregz, dramatic critic of the *Gazette-Times*, addressed the Dramatic Club of the Pittsburgh Teachers' Association June 6 on "Playgoing." DANIEL J. PACKINER.

Allen Atwell, of the original cast of Bought and Paid For, closed the season last Saturday, in Philadelphia, and sails next Saturday on the S. S. *California* for a three months' tour of Europe.

AMUSEMENTS *the* COUNTRY OVER

ALABAMA.

BIRMINGHAM.—MAJESTIC: The Pinafore Kids week 2. The College Girls week 9.—ORPHEUM: This house after a thorough renovation following a fire opened its doors for a Summer season of vaudeville week 2. Tiers of box seats are being added, all of which will make this one of the best vaudeville theaters in the country. Bill for week of 1 includes Karl Rosine and co., Billy K. Wells, Harry and Augusta Turpin, Lee and Purdy, Gruet and Gruet, motion pictures.—AMUSE-U: Devenaux and Dix, Alfred Farrell, Morton and Ray, Carley Carlos, motion pictures week 2.—BEST: The Texas Musical Comedy co. 2-9.—JEFFERSON and BIJOU: Dark for Summer. The Alcasar Photoplay House inaugurated talking pictures and a Kinemacolor programme 2. In addition to their regular Universal releases: capacity houses. At the Odeon Two Auremia, a topnotch female impersonator, a great drawing card for a fortnight. Exceedingly high-class organ recitals given daily at the new Tylanco are proving a great drawing card. The Musical Shirleys are pleasing their Lake patrons week of 2. This is one of the free attractions furnished by the management, and the public is showing its appreciation by attending in large numbers. A feature of the coming of Buffalo Bill and Pawnee Bill on the 11th will be the presentation by them to the Avondale Park Zoo of a Mexican burro.

ARKANSAS.

FORT SMITH.—NEW: Vaudeville, first half, business very light; last half, tabloid, The Winning Widow; better business. Rice and Dore Water Carnival, under direction of Elks, did big business.—STAR, JOY, and PRINCESS: Motion pictures, to light business.

CALIFORNIA.

MODESTO.—MODESTO: The Red Widow May 28 pleased capacity.—ISIS: Dick Wilber co. in The Virginian 29; good production, to large audience.—AUDITORIUM: Bella Bell in Little Bo-Peep (local talent) 29; biz hit.

FRESNO.—BARTON: Frances Starr in The Case of Becky 2.

CONNECTICUT.

STAMFORD.—ALHAMBRA: Charles Miller and the New York Players presented The Third Degree 2-7 to excellent business. Mr. Miller as Richard Brewster made a tremendous hit, and added more lustre to the Miller constellation. Miss Lackett as Mrs. Jeffries, Jr., scored heavily, and was compelled to answer numerous curtain calls. Ethel von Waldron as Mrs. Jeffries, Sr., shared honors with Miss Lackett. Her reading of this difficult part was most excellent. The Man from Home 9-14.

WILLIMANTIC.—LOOMER: Pair of Country Kids; fair.—SCENIC: Dance well with indecendent pictures.—BIJOU and GEM: Excellent patronage in vaudeville. Picture fans show marked enthusiasm at each house.

FLORIDA.

JACKSONVILLE.—DUVAL: Wallie Brooks in Hiram at the Cabaret May 25: fine business. Kirmess (local): good business; three performances 27, 28.—ORPHEUM: The Isle of Joy 25-31; good bill and business. Pet of the Paddock 1-7.—PRINCE: The Lynch Trio and feature films 25-31; good business.—OSTRICH FARM: Fox and Mack Musical Comedy co. and Fred Owens 25-31; good business. Five members of the Hiram at the Cabaret co. failed to return from an automobile ride in time for the show evening of 26, and after half-hour wait the audience was dismissed. Manager Belcher could receive no satisfaction, so canceled the show for the balance of the week.

GEORGIA.

MACON.—GRAND: Madeline Shone, clever; Bradshaw Brothers, fair; John Geiger, great; Carlisle Dog and Pony Circus, splendid; McAleavys Marvels, hit; Gruet and Gruet, happy hit; Josephine Danfee, scored May 26-31.—PALACE: Karl Keith, tenor; good music and fine pictures.—MAJESTIC: Musical comedies; clever and pleasing; attractive pictures and music.—LYRIC: Pictures and music pleasing to all.

IDAHO.

BOISE.—PINNEY: Public School Concert May 28 to packed house. The Fellowship Singers, Boise's male chorus, 6.

ILLINOIS.

DANVILLE.—FISCHER: Stock May 25-31; Winefred St. Claire, under the direction of Earl Sipe, played to capacity houses all week; matinees and nights. The big success which Miss St. Claire has achieved in stock is so well known that it will suffice to say that Danville theatergoers are of one accord in expressing their approval of the excellent performances which they have witnessed. The co., headed by William Bretz, shared equal honors; return engagement week 16. C. V. Miller's courteous and business-like manner of directing the affairs of the Lyric has contributed largely to the very successful season which has just closed.—COLISEUM: Talking moving pictures are drawing fair business. Charles Wortham, of the Wortham and Allen United, was in Danville this week visiting his family, and incidentally arranging for dates this Fall. The Danville showman has the largest carnival showing to-day, the outfit consisting of twenty-nine double-sized circus cars filled with paraphernalia.

CHAMPAIGN.—WALKER OPERA HOUSE: Vaudeville season closed May 31. House dark 2-4. Moving pictures 5-7 (Prisoner of Zenda). Stock for Summer opens 16 with Winifred St. Claire co. Sam Carleton, press agent for St. Claire co., reaches thirty-third year of theatrical experience this month.—VARSITY: The Grim Toll of War, The Human Vulture, and other films to large houses.—LYRIC: Pathe Weekly, Groundless Suspicion, The End of the Quest, Billie Boyd, When Greek Meets Greek, Cupid's Hired Man, and Hearts of the First Empire; good films and business.

EAST ST. LOUIS.—AVENUE: Vaudeville and pictures headed by Booch and M. S. Curdy in The Prune Center Cutups, Wilton Sisters, Hallett, Perry Sisters; clever; classy entertainers; good houses.—LYRIC: High-class pictures, to excellent houses.—EARL: Good pictures, to fair houses.—ODEON: Pictures.—HOME: Pictures, to overflowing houses.—BEDMAN'S AIRDOME: The Fixer to good business.

DECATUR.—TOWER'S: Winifred St. Claire co. week 2 (return engagement); opened to good business. Thursday evening, 29, the Great Raymond, Thomas P. Roman, Sam Carlton (member of the Winifred St. Claire co.), and Tom North (business-manager of the Great Raymond), were initiated into the local Lodge of Moose. A smoker followed "the goat ride."

URBANA.—ILLINOIS: House dark for Summer.—UNIVERSITY AUDITORIUM: Mask and Bauble Club, who presented The Passing of the Third Floor Back May 24, repeated performance 9 during Commencement week. Coburn Players pleased in Ighizamie in Tauris 29.—VARSITY: Good films and business.

INDIANA.

CRAWFORDSVILLE.—MUSIC HALL: Dark May 23-28.—PRINCESS: Carleton Sisters Stock co. 23-28 pleased fair houses in Wedded and Parted, Why Linda Ran Away, Struggle for Life, Just Plain Molly, and The Blackmailers of New York. The Dress Rehearsal 5 (home talent).—THEATORIUM: Pictures 23-28; satisfied good business.—JOY: Pictures 23-28; audiences seemed well pleased with the bills.—ARC: Pictures 23-28; usual fine pictures with excellent houses.

GOSHEN.—JEFFERSON: Going Some, 1913, 5; Goshen High School class play; attracted capacity. Captain Roald Amundsen, explorer, 6.—IRWIN: Helen Gardner in Cleopatra (motion pictures) was witnessed by over 1,600 persons at two exhibitions May 30; several hundred were unable to gain entrance. James K. Hackett in The Prisoner of Zenda 21.

HAMMOND.—THEATER: The Little Lost Sister May 30; written by Virginia Brooks, crusader of West Hammond (Illinois) was presented on the stage for the first time.—ORPHEUM: Henpecked Henry 29-1, The Girl, the Game and the Man 1-4; both good laugh producers; fine business.

ANGOLA.—CROXTON OPERA HOUSE: House dark May 26-31. Gentry Brothers Circus 28 pleased two well-filled tents.

MICHIGAN CITY.—ORPHEUM: Vaudeville May 30-1 closed the season.

KANSAS.

FORT SCOTT.—AIRDOME: Playter's Players had very good business week ending May 31; co. very good. Plays given: The District Attorney, A Yankee Rebel, Romeo and Juliet Up to Date, The Triumph of Betty, and The Law Breakers. The Krause co. week of 2.

MAINE.

BATH.—NEW COLUMBIA: Ed. Schooley and co., Austin and Smith, and photoplays May 26-31 (except 28); excellent satisfaction, to large houses. Brunswick Dramatic Club presented Cousin Kate 28; giving excellent satisfaction, to a large and fashionable audience. Porter and De Lacy, Ezra Kendall, Jr., and photoplays 2-7.—DREAMLAND: John West and co., the McCarvers, Edison Talking Pictures, and photoplays 26-31; excellent satisfaction, to large houses. The Gliesandos, Edison Talking Pictures, and photoplays 2-7. Signor Sautelle's Circus exhibited here 31; giving excellent satisfaction, to two large audiences. Downie and Wheeler's Circus billed to appear 14.

PORTLAND.—B. F. KEITH'S HIPPODROME: Stock co., with Sidney Toler and Violet Heming playing leads, opened 2 for Summer in Get-Rich-Quick Wallingford; capacity business; pleased.—NEW PORTLAND: Vaudeville and pictures; good bill and business.—GREELY'S: Musical comedy and movies; pleasing good business.—JEFFERSON: Permanent Stock co., pleasing big business in The Woman.—NICKEL: Pictures; good business.—CASCO: Satisfactory business in motion pictures.

BANGOR.—OPERA HOUSE: Thomas Comedy co., fourth week, 2-7; large houses. They are nicknamed the "Thomas Fivers."—BIJOU: Kluting's Entertainers 2-7; good; Ross and Underwood, all right; Butler and Haviland, clever sketch; Al. Leon Hondt, dainty ingenue, 2-4. Roy and Irving, Bob and Tip co., and Arion Four 4-7; big business considering lateness of season. Good business in pleasing pictures at the Palace, Graphic, and Nickel.

ROCKLAND.—NEW EMPIRE: Summer stock opened 2, The Al. Luthringer Stock co., including the following people: Al. Luthringer, Lillian Lucas, Adelyn Bushnell, George Manning, Smythe Wallace, Dorothy Thayer, and John Dunan; started to good houses. A Western Romance; Miss Lucas making a big hit in the leading role.—ROCKLAND: Pictures and vaudeville to good houses; a new machine has just been installed by Manager Rosenberg.

BRUNSWICK.—CUMBERLAND: Inez George and photoplays May 26-31 delighted packed houses. The Acadia Trio and photoplays 2-7 (except 5). Masque and Gown of Bowdoin College presents Old Heidelberg 6.—PASTIME: Miller and Russell, Peggy Burt, and photoplays delighted large houses 26-31. "Dod," the educated pony, and photoplays 2-7.

AUGUSTA.—OPERA HOUSE: Nothing booked 4.

MARYLAND.

ANNAPOLIS.—COLONIAL: Motion pictures and Billy Adams, Leonard and Healy, the Barber Trio, and Edith Gibbons to good business.—LYRIC: Motion Pictures and illustrated songs to fair business.—PALACE: Motion pictures; good business.

MASSACHUSETTS.

FALL RIVER.—SAVOY: The Malley-Denison co. presented week 2-7 Brewster's Millions with a large cast. Gus A. Forbes gave a good performance of Monte Brewster. Carolyn Elberts as Margaret Grey gave an excellent portrayal of the role that was very effective. Bernard Steele, a most admirable actor, was seen to excellent advantage as Joseph MacCloud. Evelyn Watson gave indisputable pleasure to many friends by her charming performance of Janice Armstrong. Norman Wendell was strong in the role of Harrison. Jack Daly, a local boy, who has met with much success on the road, made his first appearance with the co. 2. Aubrey Noyes, the new stage director, also made his first appearance on the same day, and both did well. Charles McHenry, Lyman Abbe, A. A. Bushes, Harlan Briggs, Allen St. John, Winona Bridges, Louise Corbin, and Marion Taggart completed a strong cast. The stage settings were of the best and reflect credit on Stage Director Noyes. John Williams, and Phil Dillon; fine performance; large attendance. The Blue Mouse 9-14.—ACADEMY: Charles Ahearn's Seven Comedians. Clyde Veaux and co., May Belle McDonald, A Night in Chinatown, and The Deerslayer 2-4; large attendance.—PREMIER: Fine line of pictures to excellent attendance.—PALACE: Attendance and pictures very good.—BIJOU: Ernest Carr and co. in The Grafter, Granto and Maud, Belle Forde, Colonel Sam Holsworth (the famous tenor, eighty-two years old), and the feature picture, Carmen, to good attendance 2-4. THE MIRROR correspondent thanks Evelyn Watson, of the Malley-Denison co., for her letter of sympathy; also Katherine Scott, J. Fred Miller, Wright Huntington and Louise Gerard, and Mr. and Mrs. H. S. Haddock, and many friends in the profession, all of whom sent similar letters. Charles E. Cook is in town as resident manager of the Bijou Theater. 101 Ranch and Wild West 10. Ringling Brothers Circus 17.

HAVERHILL.—COLONIAL: Summer schedule of photoplays, alternating with Fritz Schumann, the Emperor of Music, offering a good bill of instrumental music and songs 2-7. The Reformers, by a local co., played to a full house 2.—ORPHEUM: The Mayer Stock co. presenting The Easiest Way May 25-30; played to a week of S. R. O. This house was scheduled to close May 30, but owing to success time has been extended to June 30.—MAJESTIC: Usual good bill of moving pictures from the best studios.—COZY NICKEL: Moving pictures 2-7.—SCENIC: Moving pictures 2-7.

GLOUCESTER.—GLOUCESTER: For the week 2-7: The Lindsay-Morison co. presented A Butterfly on the Wheel with great success; Florence Carpenter doing excellent work in the title-role; James C. Hayden and James S. Barrett acting well their parts, as also was the work of Bella Quiros and Mr. Sage very satisfactory. The Lottery Man 9-14, presenting Rose Morison for the first time in this city.

MICHIGAN.

COLDWATER.—TIBBITS: Lasham Brothers Players May 26-31 in The Girl and the Bandit, The Gold King, Out of the Fold, The Birth Christian, The Dashing Widow, and The Price He Paid; light business; commensurate with the merits of the attraction. Professor Shepard, hypnotist, 2-7. High School Commencement 12. Negotiations are pending for the installation of the Edison Kinetophone for the Summer season.

SAULT STE. MARIE.—SOO OPERA HOUSE: The Prince of Pilsen May 30; excellent co., to capacity. Helen Grace Stock co. 9-14.

MINNESOTA.

WINONA.—OPERA HOUSE: The Frank Winninger co. May 25-28; good houses. Plays: The Village President, A German Gentleman, Our Cousin Fritz, and A Stranger from Berlin.

MISSOURI.

JEFFERSON CITY.—JEFFERSON: Vaudeville and pictures May 26-31. First half: Frankie Gale and co., good. Last half: Weston and Vernon, good, to good business.—GEM: Vaudeville and pictures 26-31. First half: Young and Gilmore, good. Last half: Hardy and Dorothy, good, to good business.—STAR: Motion pictures to S. R. O. Manager Longenecker, of the Gem, is being sued by Stokes Griffin for $6,400. It seems that he and Longenecker entered into a deal whereby the latter was to buy a lot next to the Gem, and that Longenecker paid $100 down, but later changed his mind and did not care to close the deal. Griffin sues to have the deal closed. Manager Walker, of the Jefferson, has changed

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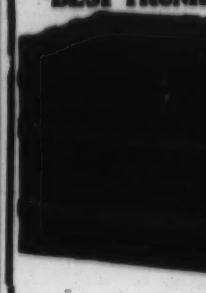

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his booking agency from A. A. Thompson, of St. Louis, Mo., to Sullivan and Considine, of Chicago, Ill. The first act under the new agency appeared 2.

ST. JOSEPH. — AIRDOME: The Poulter and Welsh Players gave a most successful presentation of Wildfire May 26-31. In the Bishop's Carriage 1-7.——LYCEUM: The Kinemacolor Co., series of motion pictures, 9-15.

NEBRASKA.

LINCOLN. — OLIVER: Closed 2. —— ORPHEUM: Lackie and Yost, Hill, Cherry and Hill, and pictures; pleased good business May 26-28. A Knight for a Day, with Janet Priest, pleased capacity 29-31. Boyle Woolfolk's Petticoat Minstrels 5-7.——LYRIC: Craig and Williams, Six Parisian Violets, and pictures; pleased good business 26-28. Denny and Palmer, Davis-Gledhill Trio, and pictures; pleased capacity 29-31.——AUDITORIUM: Minneapolis Symphony Orchestra 29 (matinee); only good business.——CAPITAL BEACH: Grand opening 28; good business. Special attractions 30. The people of Lincoln posed for the camera men of the Special Event Film Co., of Denver, Colo., 16-20 while being taken of all points of interest, including factories, universities, etc.; these pictures to be displayed at the Auditorium 5-7. The students of the University of Nebraska held their annual shirt tail parade, or Company "Q" drill, as they call it, 29; all the theatres and hotels were visited by the "soldiers," but no damage was reported. This event takes place yearly on the eve of the annual competitive drill. At the Lyric the "soldiers" marched down the side aisle, across the stage, and back the other side aisle, while on the stage they gave demonstrations of the Bear, Bunny Hug, Tango, and other fancy dances.

NEW HAMPSHIRE.

DOVER.—ORPHEUM: Healy and Adams, Rose Mallory, Billy Kenny, Mattie Quinn, and pictures May 26-31; delighted big business. —LYRIC: The Jules, Kings, and Rosco and Dora Hamilton, feature pictures 26-31; pleased large audience.——STAR: Freeman, Handcuff King, Bessie Pinkham Neal, Frances De Lacy, Emanuel, and good pictures 26-31; good business; pleased. Downie and Wheeler's Circus 12.

MANCHESTER. — PARK: King-Lynch Players in The Crisis May 26-31 delighted capacity houses every performance.——AUDITORIUM: First-class vaudeville and one and two-reel photoplays pleased large houses 26-31.—— CROWN: A good line of photoplays pleased usual packed house 26-31.

PORTSMOUTH. — THEATER: Beatrice Turner, Jules Levy Family and pictures pleased big houses 2-4. Dailey Brothers and Three Dixon Sisters 5-7.

CLAREMONT.—OPERA HOUSE: Quincy Adams Sawyer May 30; attraction and attendance fair.

NEW JERSEY.

BURLINGTON.—AUDITORIUM: A change of administration and the Pittsgrank players in a well-presented release. The Web, were life portrayals on view feature nights May 27-29; attendance up to the usual Summer weather standard. Famous degree team, vested choir, and orchestra of Eden Lodge, Wilmington, Del., holding prizes won in competitive work at Winnipeg, Man., and Atlanta, Ga., beautifully exemplified the work of the I. O. O. F. before a large audience State wide in its representation of that fraternity 28. Pleasing picture bill 30 to heavy business. No daintier set seen locally than that offered by Burke, King and Walsh, headlining photoplay-vaudeville bill 31. Others worthy were Kearney and Murphy, comedy cross fire; pictures first and final curtains; S. H. O. Edison Talking Pictures 9. Rancocas and Burlington Island parks formally opened Summer season 30. Up river steamers brought crowds to the latter. Independent feature pictures continues to draw good patronage to the Majestic. Frederick Bradford, of Beverly, former head doorman at the Auditorium, has returned from an eight weeks' sojourn among the mountains, much improved in health.

NEW YORK.

ELMIRA.—RORICK'S: The Rorick's Opera co. scored a big hit in The Rich Mr. Hoggenheimer 2-7; large houses. Walter Catlett carried off honors in title-role. Harry Coote was a good Guy Hoggenheimer, and Addie Morris a funny Percy Vere. Margaret Richar pleased as Flora Fair. Edna Bates was a captivating Lady Mildred Vane, and splendid work was also done by W. H. White, Walter Greene, C. W. Moore, Grace Ellsworth, Lillian Ludlow, Charlotte Fielding, Louis Spaulding, Una Brooks, Harry Lack, Fred Emerson, Gertrude Fielding, Jane Edwards, Karle Nelson, and Arthur Widdecon. The orchestral direction of George Lyding was of the best, and Nace Bonville managed the stage with skill. Marcelle 9-14.——MOZART: The Little Lamb, Tosca, and Geneva and Lorelle 2-4; large and delighted houses. MAJESTIC: Modena Singing Four and Eli Dawson 2-4; excellent, to large business.——LYCEUM: Pictures 2-7; large business. ——FAMILY: Pictures 2-7; good business.

SYRACUSE.—WIETING: Father and the Boys was put on by the Wieting Players 2-7, and pleased large houses. Cecil Kern, Pauline Sweeney, Mary Sullivan, Harrison Ford, and Horace Porter were excellent. The week marked the return of Albert Bachett, last season's popular character man, who did well in Mr. Crane's part.——EMPIRE: The Ralph Kellard co. in Brewster's Millions 2-7; Mr. Kellard, Rebecca Bidgley, and Charles Stanley made good impressions; good-sized audiences prevailed. Edna May visited her former home here May 30, 31, to attend the settlement of her father's estate.

TROY.—BAND'S: The Ford Stock co. opened in Mother 2-4. Mrs. Wiggs 5-7; co. good; fair houses; engagement for four weeks.—— PROCTOR'S GRISWOLD: First-class vaudeville and moving pictures 2-7; crowded the house afternoon and night and gave satisfaction. —— PROCTOR'S LYCEUM: Edison's Talking Pictures 2; pronounced success; houses overflowing. Buildings are being razed to make way for building of F. F. Proctor's new theater, which he expects to have completed by May, 1914. It will be first class in every particular, and will cost about $350,000.

OSWEGO.—RICHARDSON: Nip and Tuck, acrobatic comedians; Brooks and Lee, singers and musicians; Zenda, the wonderful woman, May 29-31; big business. Collins and Rose, acrobatic comedians; Walter Brower, monologist; Hodge and Lowell, comedy athletes and dancers, 2-4 (except 3). Chauncey Olcott in Isle o' My Dreams 3; capacity business. Prince of Pilsen 7.——HIPPODROME: Grace Benson, protean sketch artist; Bosworth and Spaines, novelty jugglers; Flying Lamars, aerial artists, 29-31. Talking pictures 2-4.

NEWBURGH. — ACADEMY OF MUSIC: Alice Lloyd in Rose Maid; good business and performance. Kinemacolor Motion Pictures 2-7; good business; pleasing performance. Chauncey Olcott follows.——COHEN'S: Harmon and Lewis, Bertie Van Dyke, Noble and Silver, Charles Dillard and co. 2-4. Lour Here Francis Ford, Maurice Freeman and co. May 29-31; crowded houses; pleasing performances.

GLENS FALLS.—EMPIRE: Acrobatic Bell Boys, Walton and Brandt, the Nine Crazy Kids, the Three Laurel Girls, Spirit Painting, talking pictures 2-7; good bill; excellent business. ——PARK: John W. Wills Musical Comedy co. (twelve people). Kinemacolor Pictures 2-7 pleased excellent business.

GLOVERSVILLE.—DARLING: Vaudeville and pictures 2-7. First half: Verdine and Dunlap, Fitch B. Cooper, Ryan-Kelley co., and Elverton. Last half: John T. Kelley and co., Fossalie, Hickman and Wells, and Haleon Sisters; fine bills; capacity.

LYONS.—MEMORIAL: House closed for season, except for moving pictures, which will be run during Summer months; will open early in September with a first-class line of attractions.

SALAMANCA.—ANDREWS: Albion Carnival co. to July 5; management local Order of Moose. Howard and Field's Minstrels May 26-31 pleased.

HERKIMER.—GRAND OPERA HOUSE: Dark 2.

OHIO.

YOUNGSTOWN. — GRAND OPERA HOUSE: The Youngstown Players in The Barrier 2-7; large and well pleased houses.—— PRINCESS: Vaudeville and pictures 2-4; packed houses.——DOME: Talking pictures and concert 2-4; good business all week.——IDORA PARK: Lillian Rhinehart, a local girl, playing to packed houses.——THOMAS: Symphony Orchestra 2, 3; packed houses to every performance.

SPRINGFIELD. — FAIRBANKS: Birth Ward, Nelson and Kearns, Hufford and Chain, Tony Johnson's Kanine Comedians week 2-7; fair business. —— SPRING GROVE CASINO: Wartenberg Brothers, Byron Comedy Trio, Leo and Chapman, Stephens and Bordeau, Le Fever and St. John (matinee and night) 1 pleased fair patronage.

OKLAHOMA.

McALESTER. — STAR AIRDOME: The Whittaker Stock co. played to good business week of May 26-31, presenting On the Rio Grande, Cousins Pals, Bad Dannie, Shadow of the Cross, A Country Kid, Mush Stock co. 2-7. McDonald Stock co. 9-14.——YALE-MAJESTIC: Business excellent; first run pictures shown.——VICTOR: Motion pictures enjoy splendid business. —— LIBERTY: Motion pictures, to good business.——FORUM: Moving pictures, to fair business.——LAKE PARK AIRDOME: Whittaker Stock co.; good business Sunday 1, Bowman Stock 2 and week. West and Mortimer Players 16 canceled.

MUSKOGEE.—BROADWAY: Arthur Deming in Lower Berth 13 May 29-31 pleased large crowds. Manager Stevens is to be complimented on his cool house.——HINTON: Stronghearted 30, presented by Seniors of High School, was exceptionally well done.——WIGWAM: NO. 4: Rush Stock co. 19-24 to Benefit and Paid For, Quaker Girl, Third and Fourth Generation, Panama Musical Comedy co. 25-31.—— OLYMPIC: Leon Stock co. 19-24 to fair business.

SHAWNEE.—BIJOU: This house has been remodeled by Lucas and Howard, managers, and when entirely finished will be ready for stock and musical comedies. The Senior Class played The County Chairman and other plays week May 26.

OREGON.

SALEM.—GRAND OPERA HOUSE: Maude Adams in Peter Pan May 31; excellent performance; S. R. O. Eddie Foy 28; excellent; big business.——BLIGH: Lewis and Abbot, singing act. Gilbert and Brannick, musical act, 16, 19; Berry and Benson, comedians, Orpheus Duo 20, 21; Williams and Held, blackfaced comedians, Ford and Louise, musical act, 23-24; Pierce Sisters, singing and dancing act, De Voss, magician, 25, 26; the Three Musical Millers, 27, 28; Harris and Martin, blackfaced comedians, Raymond and Richards, comedians, 29-31; splendid business.——GLOBE: Starr and Starr, musical and dancing comedians, Frank Stafford and co., presenting A Hunter's Game, Lillian Holmes, contralto, 26, 27; Alice Belle Rooney, soloist, Don and Carrahan comedians, Emil Hoch and co. in his original success, Love's Young Dream, splendid pictures 2, 3; pleased big business.—— WEXFORD: Pictures, featuring Vitagraph Vampire of the Desert; good business.——YE LIBERTY: Excellent pictures; splendid patronage.

PENNSYLVANIA.

SCRANTON. — POLI: The Country Boy week of 2; excellent business. Roy Bumgar in the title-role and Rita Bryan as Amy Leroy did splendid work and scored. Alfred Swenson as Fred Merkle and Lillian Raver as Jane Belknap were unusually good. And Nina Bayville as Mrs. Bananand. Dan E. Hanglon as Hezekiah Jenkins merit special mention. All the other parts were ably sustained. Through the effort of John H. Docking and the kindness of S. Z. Poli the proceeds of Monday evenings's performance, at advance prices, was given to the local Y. M. C. A., and netted the associations nearly $4,000. Under Southern Skies 9-14. Ray Bumgar, Rita Bryan, Caroline Morrison, and Ivan E. Hanlon, who are here for this play only, are members of the Poli Stock co. of Wilkes-Barre, Pa. The High School and Juvenile classes of the Furman School of Oratory gave an entertainment at St. Luke's parish house auditorium May 27 to a packed house. The House of the Heart and Hiawatha were the plays given. The Entertainment Committee of the Scranton Country Club arranged to have the Frank Lee Short Dramatic co. produce The Romances, by Edmund Rostand, on the lawn in front of the clubhouse 7. The season at Luna Park opened 30, and business has been excellent. St. Anthony's Band of Dunmore, Canio, N. S., D'Andreas, director, will furnish the music for the week. The band is composed of boys from fourteen to eighteen years of age.

LANCASTER.—FULTON: David Warfield in The Return of Peter Grimm May 30 delighted a full house. Arvine's Players in Forty-five Minutes from Broadway 2-7 pleased large audiences. Those in the cast were: P. G. Mitchell, Francis Joyner, Helen Courtney, Marian F. Woods, Frank Jones, George Arvine, Sumner Gard, Aaron Bach, Adra Almslee, Edythe Ketcham, Carrie Lamont, and Edwin Forsberg. Forsythe 9-14.——COLONIAL: Andrew Tombes, supported by Miriam F. Carson, Basil Lynn, Lily Althorpe, Blanche Yoss, Ona Hamilton, Ray Moyer, Annabel La Porte, and Ada Meade in The Love Trust. Welsh-American Trio, Hazel Fonda, Carl Gross, and Edison Talking Pictures 2-7; pleased large houses.—— ROCKY SPRINGS PARK: Arvine's Players repeated Tillie, a Mismatch Maid, 30 to good-sized audiences. The Barnett Carnival co., under the auspices of the local Ladies of Loyal Order of Moose, opened a street carnival here in a large grounds, but the Mayor, finding the streets to be blockaded, ordered them to vacate, and the rest of the week they exhibited in a field in the suburbs.

HARRISBURG.—MAJESTIC: Reopened after a hiatus of several weeks for the production of The Return of Peter Grimm to good business May 29; Mr. Warfield has many friends in this city who were glad to greet him on his return after a long absence and he was cordially received. The play was applauded by the discriminating audience, who appreciated the subtlety of the plot, which was adequately presented by a very good co. Cadenge Symphony Orchestra 7. The season in this city practically closes with this date.——PAXTANG PARK: This popular resort opened 30 with good vaudeville, co. consisting of the Cowboy Minstrels, Queens Murphy, novelty dancer, Joe Perry and Viola Elliot, songs, dance and patter, Sadie Vendillier, electric wire, Corr and Ellis, eccentric rube musical act; attendance fair. June 31; Two Franks, novelty hand balancing, Marie Laurent, prima donna, Imperial Comedy Trio, Arolinger and Turner, the rube and the Irish lady, King Trio, musical act, motion pictures; attendance for week 2 very good.

READING.—HIPPODROME: The Calsmith Players in Are You a Mason? 2-7, with daily matinees. Demonstrative audiences continue to attend and applaud. The fact that the plays presented very from drama to farce-comedy with music attest to the versatility of the co. A feature of this week's production was the appearance of Miriam Bearbach, a local amateur, who was given a small part which she interpreted acceptably. Cabaret show followed the regular performance 6. —— ORPHEUM: Vandeville at this playhouse goes merrily on, although in a few weeks the theater will close the most successful season ever experienced. Alterations at the Grand Opera House, which have been going on since last Fall, are almost completed. The house will reopen next season as the Grand Theater. Several vaudeville producing firms have been here inspecting the premises with a view to leasing the house for vaudeville.

ALTOONA.—ORPHEUM: The Fielding Players week 3; business good.——PARK: The R. J. Hall Stock co. opened their Summer season here 6 presenting Quincy Adams Sawyer. —MISHLER: Dark.——LAKEMONT PARK: The New York Marine Band are drawing well.

WEST CHESTER.—OPERA HOUSE: Pictures and vaudeville May 26-28; capacity business. Madame Louise Homer (concert) 27 pleased large business; the stage being crowded with chairs to accommodate the audience. Du Rue Brothers Minstrels 29 pleased capacity.

WILLIAMSPORT.—LYRIC: ORPHEUM, GRAND, CITY, and HIPPODROME: Are doing good business in motion pictures to appreciative business. The pictures are new, novel, and interesting.

SOUTH CAROLINA.

MARION. — IDLE HOUR: Capacity with airdome every night.——AMUSE-U: New house; capacity, 200. Both places are giving good service.

TENNESSEE.

BRISTOL. — COLUMBIA: Vaudeville 2-7, including Van Cello, Adele Archer, Goodwin Brothers, Adonis, Clarence Wilbur and co., and photoplays.——HARMELING: Felix Miller May 31 delighted good business.——UNDER CANVAS: Buffalo Bill's and Pawnee Bill's Wild West Shows 5.

TEXAS.

DALLAS. — OPERA HOUSE: Dark. —— LAKE CLIFF CASINO: Week 2 Charles Manship in Old Heidelberg.——SCOTTISH RITE CATHEDRAL: Clarence Eddy, world's famous organist, 10-12.——MAJESTIC: Week 2 Jolly and Wild in musical comedy. Over Night in Boston.——CYCLE PARK: Week 2 Wolf Stock co. in The Goose Girl.——GARDEN: Week 2 opera and vaudeville; pleasing good business. The Hippodrome, Washington, and Queen are showing splendid pictures; S. R. O. nightly. John D. De Stefano has purchased half-interest in the Queen, and in the future will be actively connected with the management. Free motion pictures are shown at Fair and Oakland parks nightly. Cabaret shows are given every Sunday afternoon and evening at Lake Cliff Casino.

EL PASO.—CRAWFORD: Moving pictures May 31; good business.——AIRDOME: Alright Musical Comedy co. have closed temporarily, and expect to organize a new co.

VIRGINIA.

PETERSBURG. — ACADEMY: Colonial Minstrel Maids May 26-31 pleased fair attendance.——COCKADE-VIRGINIAN: Motion pictures; fair attendance.——STARLIGHT PARK: Good attendance to motion pictures.

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WASHINGTON.

TACOMA.—TACOMA: Peter Pan May 26, 27; overrunning houses sold out in five hours after sales opened. Maude Adams the same delight she was when she first came to Tacoma in 1900. The Darlings were all good and so was the dog. Lyman Howe's Travel Festival Moving Pictures 30-4. The Princess 25-31. The Love Route, by Princess Players, well patronized.

WISCONSIN.

BELOIT.—ORPHEUM: Kempton Comedy co. in My Southern Rose 2-7. The Counterfeiters May 28-31; capacity.—GRAND: M. P. and vaudeville. Bradley and Knight, Murry, Love and Andrews 29-31 pleased capacity.—WILSON: Owl's Minstrels (local) 2, 4.—STAR: DIXIE and LYRIC: M. P. in each to excellent business.

CANADA.

CALGARY, ALTA.—SHERMAN-GRAND: Rose Stahl in Maggie Pepper May 26-28 delighted all who heard her; support excellent; business only fair on account of hot weather. Orpheum Vaudeville 29-2. Blanche Bates in The Witching Hour 5-7. The Defense 9-11.—EMPIRE: Pantages's Vaudeville; one of the best bills of the season. Mrs. Bob Fitzsimmons and co. in a tabloid operetta, A Bulgarian Romance; pleased patrons; balance of bill including Sylvester and Vance, Bernard and Harrington, Guy Walkins, and the Mars Duo; all good.—LYRIC: Motion pictures 26-8. New policy of Lyric management goes into effect 2, and for next year house will be devoted to tabloid musical comedies. Max Bloom in The Sunny Side of Broadway is the first attraction.

ST. JOHN, N. B.—OPERA HOUSE: Tom White's Tabloid co. opened 2 in The Honeymoon Trail to good business. Next bill, Mistaken Identity. A. Paul Keith and E. F. Albee were here May 27 to look over progress on the Imperial, which they hope to open early in September. Mr. Albee has promised strictly first-class entertainment in the new house; "and," he added, "perhaps now and again it will be possible to let you see some of the real metropolitan attractions."

SASKATOON, SASK.—EMPIRE: The Bonnar Prince May 26-28; good business; house closed remainder of week. The H. B. Harris Estate presented Rose Stahl in Maggie Pepper 2, 3. The Prince of To-night 9, 10. U. T. C. 13, 14.—SHERMAN-STAR: The Winnipeg Stock co. had a successful week 26; re-engaged week 2.

OTTAWA, ONT.—RUSSELL: The Prince of Pilsen 2, 4 proved to be as popular as ever, pleasing large audiences. The Conservatoire Lassalle of Montreal will present Les Enfants d'Amourset and Britannicus 5.—DOMINION: Dominion Stock co. presenting The Gamblers 2-7 to very large audience at each performance. The Walls of Jericho 9-14.

MOOSE JAW, SASK.—MAJESTIC: The Time, the Place and the Girl (Allard-Woolfolk Circuit) May 26-28; excellent co.; fair business. Imperial Stock co. 29-31 in The Spendthrift; excellent co.; fair business.—MOOSE: Winnipeg Stock co. in Polly of the Circus and The Parish Priest pleased fair business week of 26-31.

ONTARIO, ONT.—WINDSOR: Count the First, the monkey man; Marie Genaro, the dexible Venus; Eddie Fox, entertainer; Frank Malone, acrobatic dancer, and the Oriental Novelty Trio, in a novelty musical act, and pictures week of 2 to good houses. Walter Maxwell is now in charge of the Empire.

HALIFAX, N. S.—ACADEMY OF MUSIC: Boston Opera Stars May 26-28 and Mutt and Jeff 29-31; great crowds attended all performances. New York Musical Comedy co. 2.

BRIEF OF LATE REPORTS

California, Fresno, Barton: Eddie Foy in The Red Widow May 23. Frances Starr in The Case of Becky 2.

Connecticut, Stamford, Alhambra: Charles Miller and the New York Associate Players opened the season May 26-31 in Elevating a Husband, Third Degree 2-9.

Pennsylvania, Greenville, Laird Opera House: Moving pictures and vaudeville during Summer. Young's: Vaudeville and pictures. Olympic: Moving pictures. Laird Opera House was recently sold by W. H. Miller, proprietor and manager for last several years, to N. N. Moss, who has leased Opera House to M. Benlein, former manager. During Summer vaudeville and moving pictures will be shown. Season opens week Aug. 25 with Grahame Stock co.

Illinois, Elgin, Grand: The Girl, the Man and the Game, with Billy (Single) Clifford, May 22-25. Dark 26. A Rose o' Plymouth Town 27, 28, under auspices of Woman's Club (local talent). The Man from Dublin 29-1. From 2 Grand will display moving pictures, with exception of three nights, which will be devoted to local entertainments. Frances Besley is now cashier at the Star, and Jake Hall, of Chicago, is organist.

Maryland, Annapolis, Colonial: Motion pictures and Dot Rose Players May 26-31. Lyric: Motion pictures and illustrated songs. Palace: Motion pictures.

Massachusetts, Lowell, Merrimack Square: Grace Young and co. in The White Sister May 29.

Minnesota, Albert Lea, Broadway: The Prince of Pilsen May 20. Corey's Carnival co. 20. Robin's Circus 20. Burk's U. T. C. co. 29.

Ohio, Youngstown, Grand Opera House: Elevating a Husband May 26-31. Princess: Restive 26-31. Dome: Talking pictures and concert 26-28. Idora Park: Herman Timberg 26-31.—Newark, Auditorium: Zanesville Lodge Loyal Order of Moose, benefit flood sufferers, 21. Homer's Odysseo 27, 28.

Tennessee, Brownsville, Idle Hour: The Quality Stock co. (Slawson Brothers, mgrs.), seven people, 2-4.

Vermont, Bellows Falls, Opera House: Primrose and Dockstader's Minstrels May 27. Standard and Dreamland report excellent business. Park opened with the Carleton Stock co. 30 in The Builder of Bridges.

Wyoming, Laramie, Empress: Nordica 9.

Canada, Regina, Sask., Regina: Saskatoon Orpheus Society May 21 in Chimes of Normandy. Bonnar Prince 22, 23. The Time, the Place and the Girl 24 (matinee and night). Orpheum Vaudeville 26, 27.

GOSSIP

The girls of the Greek letter society of Delta Delta Delta, University of Nebraska, attended in a body the performance of A Knight for a Day, at Lincoln, Neb., to honor Janet Priest, who is featured in the tabloid version. Miss Priest is a member of the sorority, having joined during her college course at the University of Minnesota. Miss Priest was the guest of honor at a luncheon given in the sorority house on the campus.

Felice Morris sailed on the *Mauretania*, June 11, to join her sister, Mildred, in London. They will motor with friends through England.

Stewart C. Whitman, of Lyons, N. Y., chief operator for Lyman H. Howe's Travel Festival company, was united in marriage to Ethel Cooper, of Minneapolis, May 21. They are spending their honeymoon in that city.

Juliet, who returned to New York a few weeks ago after touring the Orpheum circuit, closed her season at Brighton Beach and left immediately for Mount Clemens, Mich., where she will remain for several weeks previous to her appearing in vaudeville again.

Werba and Luescher will send through the South, next season, a production of Little Miss Fix It, with Lucille Parish in the role formerly played by Alice Lloyd.

Before her appearance in New York, next season, Billie Burke will make a short tour in A. W. Pinero's (at his own request the "Sir" is omitted) The Amazons.

Edward Milton Royle is to furnish the book for his home-town pageant, which will take place at Darien, Conn., on August 29 and 30, and Sept. 1. The pageant will be staged by William C. Langdon.

Alice Carrington has joined The Sunshine Girl.

Gaby Deslys will tour to the Coast next season in Madame Troubadour, and in her support Harry Pilcer, Anna Wheaton and Charles Angelo are mentioned.

Francine Larrimore has taken the role of Lucine with Edmund Breese in The Master Mind, following her withdrawal from the cast of Any Night at the Princess.

Jack Storey is Melville Ellis's successor at the Winter Garden.

DEATH RECORD

KITTY HILLIARD, wife of Robert Hilliard, chief engineer at the Hippodrome, June 1, after an illness of three weeks at her home 540 West 146th Street.

NATHANIEL BEHRENS, the last of the old group of Barnum and Bailey showmen, died May 31 at his home, 817 West End Avenue, of pneumonia. Mr. Behrens was for years an agent for Barnum and Bailey and traveled all over the world in search of curiosities for the circus. He brought to this country the famous sacred white elephant of India, and Jumbo, the biggest elephant ever held in captivity. After the death of Mr. Bailey Mr. Behrens retired from the circus business. He was unmarried.

EDGAR JEMIER, a musician, was found dead in a two-room basement at 481 East Eighty-third Street, this city, May 31. Though the possessor of a grand piano, two old violins and two 'cellos, he is said to have died of privation, as he would not part with these treasures. Jemier came to this country fifteen years ago and was a naval veteran of the Spanish-American War.

GEORGE WILLIAM HARRIS, of Haverhill, Mass., died in New York May 29. Mr. Harris was formerly of the Madame X company, and lately with the Selig Photoplay company, and at the time of his death with the Ditz Moving Picture company. Mr. Harris, a graduate of Phillips Exeter Academy, entered the profession upon leaving school, joining the By Right of Sword company, was two years on the Coast with the Belasco interests. He was familiarly known to his friends as "Bill Harris."

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WOMEN

Alberta, Mary, A. Adams, Belle Arden, Grace Ainsworth.

Berglund, Hilda, Mrs. Fred Barnard, Myra Brooke, Agnes Bruce, Mrs. M. A. Byrnes, Saldee Berry, Edith Black.

Collier, Lizzie H., Dorothy Clifford, Lois Clifton, Hazel Campbell, L. F. Clark, Helen Collis.

Dacre, Louie, Gertrude Dalton, Lillian De Vere, Margaret Dill, Kate Donnelly, Marie Day, Edna Dresser, Jeanne Dare, Helen Downing.

Fuller, Minnie, Adelaide French, Marion Forbes, Nan Flaherty, Mrs. L. T. Fraser, Kathlyn Florence.

Garrick, Edna, Mrs. B. Gorman, Monda Glendower.

Hilton, Christine, Ida Hamilton, Manola Hughes, Carroll Hamilton, Louise Hallett, Dell Hawkins, Maxie Hartford, Grace Hopkins P. Horsfall, Catherine Henry, Mrs. S. Hall, Alice Hagerman.

Irving, Isabel.

Jordan, Mrs. Nattie, E. Jensen, Nora Johnson.

Kingston, Vinnie, Margaret Keene.

Lee, Isabella, Bessie Lea Leeting, Gladys Le Roy, Alice Learn, Isabel Pitt Lewis, Adele Leonard, Mrs. N. Lingard.

Miller, Grace, Helen Mellington, Mrs. Jos. Monohan, Allseen May, Alice Mortlock, Florence Evelyn Martin, Louise Marshall, Agnes Mare, Margaret Millette.

Neumann, Florence.

Perry, Ellen Dorothy Priestman.

Rox, Elsie, Mrs. B. Robinson, Martha Ross, Grace Reals, Edith Rose, Clare Reis, Elizabeth Ritter, Ethel Rutt, A. Reise, Annie Russell.

Sitgreaves, Beverly, M. Sprague, Ruth Strathmore, Pearl Stewart, Grace Stevenson, Mrs. H. B. Sloane, M. P. Schwartz, Maud Sinclair, May Shirk, Olive Skinner.

Touraine, Doris, Lydia Yeamans Titus.

Van Hemessen, Marie.

Whipps, Bessie L., Lillian Wilson, Mrs. Wooster, Florence Windsor, Louise Woods, Laura Walther, Laura Walker, May Walsh, Zonne, Zu.

MEN

Austin, Leslie, Harry Andrews, John Alberto, Arthur Armstrong.

Bond, Harry, H. B. Boyd, Willis Brown, Kirk Brown, Royal Byron, Robt. Brooks, Noah Beery, Edw. Blair, E. V. Baker, Theo. Babcock, Wm. Blaisdell, Carl Berch, Wm. E. Bonney, Edwin Brandt, Wallace Beery, G. Carroll, Johann Connel, W. S. Cleveland, Wilbur Cox, W. H. Conley, Percy Clark, Gardner Crane, Henry Conklin, J. A. Conn, Chas. D. Clark, J. Clifford, Matthew Cantwell, Eddie Clark.

Denton, Harvey, Elliott Dexter, Clifford Dempsey, S. L. Dean, Frank Davis, Harry Dorner, J. F. Durham, Dudley Digges, Harry Dorr.

Ewald, Edw., W. C. Elmendorf, Arthur Elliott, Sidney Ellis.

Fenton Mark, Edwin Fowler.

Gundlach, C. J., Frank Gillmore, N. N. Giddes, Wm. Grant, Gerald Gardner, Geo. Gibon, Jas. Gerrard, Harry Glover.

Humphrey, Harry, Wm. Howitz, Arthur Hymans, Jno. Hammond, Richard Hutchins, John Holden, Bert Herbert.

Jennings, Fred.

Kennedy, Joe, J. F. Kolkins, Walter Kingsford, R. E. Keane.

Lewis, R. P., John Loftus, Harry Linson, Percy Lennon.

Moran, Ed., Chas. H. Montgomery, Jos. Merrick, Fred. Mansfield, A. M. Mullane, J. T. Murray, Jas. Marshall, Arthur Marshall, Frank Murphy, Frank Monroe, Wm. D. Miles, Ellis McClellan, Mike McNillis.

Paulson, Wm., Gerald Pring.

Richie, Franklin, Edw. Russell, F. Reynolds.

Squires, Harry, Bruce Smith, Hal Stark, Alexander Spencer, W. H. Sloan, Richard Schubering, Edwin Scribner.

Taylor, L. S., Tom Tempest, David Torrence, Jerome Tobin, B. Tiemann.

Wallace, Frank, Chas. Walcot, Lee Woodbury, Thos. Williams, Thos. H. Wilson, Jack Wright, Al. Warta, O. E. Wolf, Willard Webster, Solly Ward, Phil Welker, Maynard Waite, Jack Warburton.

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BATES, BLANCHE (Charles Frohman): Vancouver, B. C., Can., 10, 11. Nanaimo 12. Victoria 13. Tacoma, Wash., 14. Seattle 16-18. Portland, Ore., 19-21.

BLINDNESS OF VIRTUE (William Morris): Boston, Mass., April 28—indefinite.

COUNTY SHERIFF (Wee and Lambert): Bridgewater, N. S., Can., 11.

EVERYWOMAN (Henry W. Savage): Los Angeles, Cal., 1-14. San Francisco 15-July 6.

GENTLEMAN FROM NO. 19 (Messrs. Shubert): Boston, Mass., May 19—indefinite.

GHOST BREAKER (Maurice Campbell): Chicago, Ill., May 18—indefinite.

GIRL OUTLAW (Clyde Anderson): Oklahoma City, Okla., 9-11. Ardmore 12, 13. Denison 14-16.

LAVENDER AND OLD LACE: Chicago, Ill., 1-21.

LITTLE LOST SISTER (Walter and Sherman): Chicago, Ill., 1-21.

MASON, JOHN (Charles Frohman): Winnipeg, Man., Can., 16-21. Calgary, Alta., 22-28.

MASTER MIND (Werba and Luescher): New York city Feb. 17—indefinite.

MISSOURI GIRL (Eastern: Merle H. Norton): Wauwatosa, Wis., 11. Roosbury 12. Lodi 13. Prairie du Sac 14. Mazomanie 15. Richland Center 16. Lancaster 20. Soldiers' Grove 21. Viola 23. Rosebud 24. Pemalmore 25.

MISSOURI GIRL (Western: Norton and Rith): Chicago, Ill., May 26-June 31.

NAZIMOVA, MME. (Charles Frohman): San Francisco, Cal., 9-21.

OLD HOMESTEAD (Frank Thompson): Boston, Mass., May 12—indefinite.

PHILLIPS, ALBERT, AND LEILA SHAW (Bowland and Clifford): Chicago, Ill., May 25-June 28.

PRINCESS THEATER PLAYERS (Holbrook Blinn): New York city March 14—indefinite.

ROMANCE (Messrs. Shubert): New York city Feb. 10—indefinite.

SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): New Haven, Conn., 11-14.

STAHL, ROSE (H. B. Harris, Inc.): Duluth, Minn., 14, 15. Minneapolis 16-18. St. Paul 19-21.

STARR, FRANCES (David Belasco): Portland, Ore., 9-14.

TAYLOR, LAURETTE (Oliver Morosco): New York city Dec. 20—indefinite.

UNCLE TOM'S CABIN: Saskatoon, Sask., Can., 13, 14.

UNWRITTEN LAW, THE: Chicago, Ill., May 25-June 14.

WITHIN THE LAW (A. H. Woods): New York city Sept. 11—indefinite.

PERMANENT STOCK

ACADEMY: Jersey City, N. J.—indefinite.

ACADEMY OF MUSIC: Richmond, Va., May 5—indefinite.

ACADEMY OF MUSIC (William Fox): New York city Dec. 2—indefinite.

ALBEE (Edward F. Albee): Providence, R. I., May 5—indefinite.

ALCAZAR: San Francisco, Cal.—indefinite.

ARVINE'S PLAYERS (A. Trahern): Lancaster, Pa., March 3—indefinite.

AUBREY (D. Otto Hitner): Fairmont, W. Va., May 26—indefinite.

BAKER (George L. Baker): Portland, Ore.—indefinite.

BAKER, LEE, AND EDITH EVELYN (M. Bstabrides): Minneapolis and St. Paul, Minn., May 25—indefinite.

BALDWIN-MELVILLE: Buffalo, N. Y., April 28—indefinite.

BARRETT PLAYERS (J. R. Barrett): Hazleton, Pa., May 12—indefinite.

BISHOP PLAYERS: Oakland, Cal.—indefinite.

BONSTELLE PLAYERS: Buffalo, N. Y., April 28—indefinite.

BONSTELLE PLAYERS: Toronto, Can., May 12-June 21. Detroit, Mich., 23—indefinite.

BROADWAY THEATER (Daniel D. Scullen): Springfield, Mass., April 28—indefinite.

BUHLER, RICHARD (A. G. Delamater): Columbus, O., April 28—indefinite.

BUNTING, EMMA (E. A. Schiller): Memphis, Tenn., May 4—indefinite.

BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.

BURNS: Colorado Springs, Colo., June 9—indefinite.

BURHWICK THEATER (Frank Whitbeck): Brooklyn, N. Y., May 19—indefinite.

CALSMITH: Reading, Pa., May 5—indefinite.

CHAUNCEY-KEIFFER (Fred Chauncey): Beaver Falls, Pa., May 30—indefinite.

CASTLE SQUARE (John Craig): Boston, Mass—indefinite.

CHICAGO (Charles H. RossKam): Malden, Mass., May 12—indefinite.

CLARKE, MARGUERITE: St. Louis, Mo., May 25-June 28.

COLEMAN, LOUISE: Rochester, N. Y., March 24—indefinite.

COLONIAL (F. Ray Comstock): Cleveland, O., April 28—indefinite.

COLONIAL PLAYERS: Norfolk, Va.—indefinite.

COLUMBIA (Fred G. Berger): Washington, D. C., April 14—indefinite.

DAVIDSON: Milwaukee, Wis., April 13—indefinite.

DOMINION: Ottawa, Ont., Can., April 28—indefinite.

ELITCH'S GARDEN: Denver, Colo., June 7—indefinite.

EMPIRE (Frank Sabrishie): Paterson, N. J., May 10—indefinite.

FEALY, MAUDE, AND JAMES DURKIN: Denver, Colo., June 16—indefinite.

GAYETY: Hoboken, N. J.—indefinite.

GLASER, VAUGHAN: Detroit, Mich., April 13—indefinite.

GLASS: San Diego, Tex.—indefinite.

GLEASON, T. C.: Chicago, Ill., May 25—indefinite.

GORDON, ELEANOR: Boston, Mass., June 2—indefinite.

GOTHAM PRODUCING: Tror, N. Y.—2-28.

GRAND OPERA HOUSE: Brooklyn, N. Y.—indefinite.

HALL, EUGENE J.: Altoona, Pa., June 9—indefinite.

HALL, HENRY, PLAYERS: San Diego, Cal., June 16—indefinite.

HARLEM OPERA HOUSE: New York city—indefinite.

HASWELL, PERCY: Toronto, Can., May 26—indefinite.

HOLDEN (Holden and Edwards): Indianapolis, Ind.—indefinite.

HORNE: Akron, O., May 19—indefinite.

HUDSON: Union Hill, N. J., May 5—indefinite.

HUNTER-BRADFORD (Wm. F. Stevenson): Hartford, Conn., May 19—indefinite.

HUNTINGTON, WRIGHT: St. Paul, Minn., May 11-Aug. 2.

INTERNATIONAL: Niagara Falls, N. Y.—indefinite.

JEFFERSON THEATER (Julius Kahn): Portland, Me., Jan. 21—indefinite.

JUNEAU (J. E. Reichert): Milwaukee, Wis.—indefinite.

KEITH: Toledo, O., April 14—indefinite.

KEITH'S HIPPODROME: Portland, Me., June 2—indefinite.

KELLARD, RALPH (James E. Early): Syracuse, N. Y., May 5—indefinite.

KELLY, WILLIAM J.: Salt Lake City, U.—indefinite.

LAKECLIFF (Chas. A. Mangold): Dallas, Tex.—indefinite.

LANG, EVA (O. D. Woodward): Kansas City, Mo., April 27-June 14.

LATIMORE AND LEIGH: Lynchburg, Va., June 16—indefinite.

LATIMORE AND LEIGH: Roanoke, Va., June 16—indefinite.

LLOYD, HOLLO: Concord, N. H., March 3—indefinite.

LONG, BILLY (Gertaz and Stacy): Atlanta, Ga., April 21—indefinite.

LORCH, THEODORE: Passaic, N. J.—indefinite.

LUTHRINGER, AL.: Rockland, Me., June 2—indefinite.

LYCEUM THEATER (George Fox): Bayonne, N. J., June 2-July 26.

LYTELL-VAUGHAN: Albany, N. Y., March 24—indefinite.

MAJESTIC: Utica, N. Y., April 21—indefinite.

MALLEY-DENISON (W. L. Malley): Newport, R. I.—indefinite.

MALLEY-DENISON (W. L. Malley): Fall River, Mass., Nov. 10—indefinite.

MANHATTAN OPERA HOUSE: New York city May 19—indefinite.

MANHATTAN PLAYERS: Rochester, N. Y., May 5—indefinite.

MATTHEWS-ELLIOTT: Lima, O., June 2—indefinite.

METROPOLIS (Jos. Garry): New York city—indefinite.

MORISON, LINDSAY: Gloucester, Mass., May 12—indefinite.

MOROSCO (Oliver Morosco): Los Angeles, Cal., Jan. 6—indefinite.

MT. MORRIS: New York city May 19—indefinite.

OLENTANGY: Columbus, O., May 19—indefinite.

OLIVER, OTIS (Ed. Williams): Oshkosh, Wis., April 24—indefinite.

OLIVER, OTIS: La Fayette, Ind., May 26-Aug. 30.

OLYMPIC THEATER (David Krauss): New York city May 12—indefinite.

ORPHEUM: Montreal, P. Q., Can., May 5—indefinite.

ORPHEUM (L. Mayer): Haverhill, Mass.—indefinite.

ORPHEUM: Oil City, Pa., June 9—indefinite.

ORPHEUM PLAYERS: Philadelphia, Pa.—indefinite.

OWEN, CECIL: New York city March 3—indefinite.

PARKE, WILLIAM: Pittsfield, Mass.—indefinite.

PAYTON, CORSE: Newark, N. J.—indefinite.

PAYTON, CORSE: Brooklyn, N. Y., May 10—indefinite.

PEARL (Alfred A. Webster): Williamsport, Pa., May 29-Sept. 6.

PERMANENT PLAYERS: Saskatoon, Sask., Can.—indefinite.

PERUCHI-GYRENE (C. D. Peruchi): Tampa, Fla., May 12—indefinite.

POLI (S. S. Poli): Wilkes-Barre, Pa.—indefinite.

POLI (S. S. Poli): New Haven, Conn., May 5—indefinite.

POLI (S. S. Poli): Hartford, Conn., May 5—indefinite.

POLI (S. S. Poli): Bridgeport, Conn., May 5—indefinite.

POLI (S. S. Poli): Scranton, Pa., May 5—indefinite.

POLI (S. S. Poli): Waterbury, Conn.—indefinite.

POLI (S. S. Poli): Washington, D. C., Feb. 3—indefinite.

POLI (S. S. Poli): Springfield, Mass., April 7—indefinite.

PREMIER: Rochester, N. Y., April 21—indefinite.

PRINCESS: Tacoma, Wash.—indefinite.

PROSPECT: New York city May 26—indefinite.

READE, ROMA: Ottawa, Ont., Can.—indefinite.

REDMOND: Sacramento, Cal.—indefinite.

RICHMOND: Tror, N. Y.—indefinite.

RICHMOND (De Witt Newing): Stapleton, S. I.—indefinite.

RUSH-BISHOP (J. W. Rush): Auburn, N. Y., April 28-July 5.

SAVOY: Ft. Worth, Tex.—indefinite.

SAXE: Milwaukee, Wis., Nov. 3—indefinite.

SAYLES, FRANCIS (F. H. Sayles): Richmond, Ind., May 5—indefinite.

SEATTLE: Seattle, Wash.—indefinite.

SERVOSS, MARY (Fred Kimball): Grand Rapids, Mich., April 6—indefinite.

SHUBERT-MURAT: Indianapolis, Ind., May 5—indefinite.

SPOONER, CECIL (Blaney-Spooner Amusement Co., Inc.): New York city—indefinite.

STAINACH: Binghamton, N. Y., April 28—indefinite.

STAINACH-HARDS: Mount Vernon, N. Y.—indefinite.

STANLEY: London, Ont., Can., May 19-June 14.

SUBURBAN (John Gruenings, Jr.): St. Louis, Mo., May 25-Aug. 16.

SUMMERS, GEORGE H.: Hamilton, Ont., Can., May 19—indefinite.

TEMPLE: Hamilton, Ont., Can., May 19—indefinite.

TORONTO (George Aylesworth): Edmonton, Can., May 26—indefinite.

TRUAX, SARAH: Pittsburgh, Pa., June 9-July 5.

TURNER, CLARA: Port Chester, N. Y., April 7—indefinite.

UTAH THEATER: Salt Lake City, U., May 18—indefinite.

VAN DYKE AND EATON (F. Mack): Des Moines, Ia., May 1—indefinite.

WHITING: Syracuse, N. Y., April 7—indefinite.

WINNINGER PLAYERS (John D. Winninger): Minneapolis, Minn., June 1—indefinite.

WINNIPEG (George Aylesworth): Moose Jaw and Saskatoon, Sask., Can.—indefinite.

YOUNGSTOWN (John E. Elliott): Youngstown, O., April 14—indefinite.

TRAVELING STOCK COMPANIES

BESSEY, JACK: Dubuque, Ia., June 1—indefinite.

BOWMAN: McAlester, Okla., 9-14.

CARLETON SISTERS (Variety and Monteverde): Princeton, Ind., 9-14. Washington 15-21. Marion 22-July 12.

CORNELL-PRICE (W. R. Cornell): Alpena, Mich., 9-14. Conway 23-28.

DOUGHERTY (Elmer Coz): Iola, Kan., 9-14.

FRANKLIN: Ferguson, Kan., 9-14.

GRATON, HELEN: Sault Ste. Marie, Mich., 9-14.

HAYS, JESS: Aston, Wis., June 6-Aug. 2.

HOLLAN'S IDEAL (Harry Holman): Atchison, Kan., 9-14. Rushville, Mo., 15-21. Nevada 22-28.

MILLER BROTHERS (John M. Miller): Birmingham, Ia., 9-14.

MORTIMER PLAYERS: McAlester, Okla., 16-21.

NOVEL BROTHERS: Lawton, Okla., 9-14.

PICKERT, FOUR (Willis Pickert): Caldwell, Kan., 9-14.

STARNES (Alexander Starnes): Murray, Ky., 9-14.

VAUGHN: Shawnee, Okla., 22-July 26.

TABLOID PLAYS

ROYAL, CHARLES: Vancouver, B. C., Can., May 19—indefinite.

WHITE'S DRAMATIC AND MUSICAL: St. John, N. B., Can., June 2—indefinite.

OPERA AND MUSICAL COMEDY

ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Washington, D. C., May 19-June 14.

ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Baltimore, Md., May 12—indefinite.

ALL ABOARD (Lew Fields): New York city June 7—indefinite.

AUSTIN MUSICAL COMEDY: McAlester, Okla., 23-28.

FOLLIES OF 1913 (Florenz Ziegfeld, Jr.): Atlantic City, N. J., 9-14. New York city 16—indefinite.

FOY, EDDIE (Werba and Luescher): New Westminster, B. C., Can., 11. Victoria 12. Vancouver 13, 14. Calgary, Alta., 14-18. Edmonton 19-21. Saskatoon, Sask., 23-28.

GILBERT AND SULLIVAN OPERA (Messrs. Shubert): New York city March 23—indefinite.

HITCHCOCK, RAYMOND (Cohan and Harris): Oakland, Cal., 9-11. Sacramento 12-14.

HONEYMOON EXPRESS (Messrs. Shubert): New York city Feb. 3—indefinite.

MUSICAL STOCK (W. P. Cullen): St. Paul and Minneapolis, Minn., May 25—indefinite.

MITT AND JEFF (Gus Hill): Charlottetown, P. E. I., Can., 10, 11. Truro 12, Windsor 13, Yarmouth 14.

MY LITTLE FRIEND (Whitney Opera co.): New York city May 12—indefinite.

OLYMPIC PARK OPERA (Frankiyn and Bagg): Irvington, N. J., May 26—indefinite.

PASSING SHOW OF 1912 (Messrs. Shubert): Passaic, N. J., 9-11.

PATTON MUSICAL COMPANY (Jos. W. Patton): Newark, N. J., May 12—indefinite.

POLLARD OPERA: Spokane, Wash., 9-21.

PURPLE ROAD (Jos. M. Gaites): New York city April 7—indefinite.

ROBIN GLEN STOCK: Elmira, N. Y., May 26—indefinite.

SANDERSON JULIA (Charles Frohman): New York city Feb. 3—indefinite.

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SCHEFF, FRITZI (Jos. M. Gaites): New York city May 26—indefinite.
TIK TOK MAN OF OZ (Oliver Morosco): Chicago, Ill., May 25—indefinite.
TIVOLI COMIC OPERA: San Francisco, Cal., May 31—indefinite.
WHEN DREAMS COME TRUE (Philip Bartholomae): Chicago, Ill., April 6—indefinite.
WOOLFOLK, BOYLE, MUSICAL COMEDY: Saskatoon and Moose Jaw, Sask., Can.—indefinite.

MINSTRELS

GEORGIA TROUBADOURS (Wm. McCabe): Kanopolis, Kan., 11, 12, Wilson 13, Hays 14-16.
PRIMROSE AND DOCKSTADER'S: St. John, N. B., Can., 9-11.

BURLESQUE

AVENUE THEATER STOCK: Detroit, Mich., May 25—indefinite.
ENGLISH FOLLY STOCK: Toronto, Ont., May 12-July 12.
KISSING MAID (Sam Howe): New York city June 2—indefinite.
PASSING REVIEW: Detroit, Mich., May 25—indefinite.

CIRCUS

BARNES, AL. G.: Moose Jaw, Sask., Can., 11, Regina 12, Weyburn 13, Estevan 14, Na. Portal, N. Dak., 16, Minot 17, Leeds 18, Carrington 19, Jamestown 20, Oakes 21.
BARNUM AND BAILEY'S: St. Thomas, Ont., Can., 11, London 12, Woodstock 13, Stratford 14.
BROCKSKIN BEN: Peoria, Ill., 9-14.
BUFFALO BILL AND PAWNEE BILL: Birmingham, Ala., 11, Sheffield 12, Corinth, Miss., 13, Jackson, Tenn., 14, Paducah, Ky., 15, Owensboro 20.
DOWNIE AND WHEELER: Bath, Me., 14.
FERARI, COL. FRANCIS: Buffalo, N. Y., 9-14.
GENTRY BROTHERS: Cleveland, O., 1-11.
HAGENBECK-WALLACE: Lebanon, Pa., 11, Pottsville 12, Shamokin 13, Milton 14.
HONEST BILL: Washburn, Me., 11, Setteman 12, Exeter 13, Corinth 14.
101 RANCH REAL WILD WEST (Miller Bros. and Arlington): New Bedford, Mass., 11, Plymouth 12, Brockton 13, Quincy 14.
RINGLING BROTHERS: Lowell, Mass., 11, Pittsburg 12, Worcester 13, Woonsocket, R. I., 14, Providence 16, Fall River, Mass., 17, Taunton 19, Springfield 20.
SELLS-FLOTO: Seattle, Wash., 9-11, Tacoma 12, Aberdeen 13, Centralia 14, Spokane 25.
SILVER FAMILY (Bert Silver): Caledonia, Mich., 11, Middleton 12, Wayland 13, Hopkins Station 14.
YOUNG BUFFALO WILD WEST AND COLONEL CUMMINS'S FAR EAST: Burlington, Vt., 11, St. Albans 12, St. Johns, P. Q., Can., 13, Sorel 14.

ORCHESTRAS

BALLMAN: Forest Park, Chicago, Ill., May 24-June 21.
CARVALLO: Forest Park, St. Louis, Mo.—indefinite.
CREATORE: Sans Souci, Chicago, Ill., May 24—indefinite.
DON PHILIPPINI: Delmar Garden, St. Louis, Mo., April 27—indefinite.
ELMER'S ROYAL ITALIAN: Zoo, Cincinnati, O., May 25—indefinite.
HAND: Riverview, Chicago, Ill.—indefinite.
KRYL: Clarksville, Tenn., 11, Paris 12, Jackson 13, Union City 14.
LIBERATI: Spokane, Wash., 18-21.
MORSE: Woodside, Philadelphia, Pa., June 7—indefinite.
NATELLO: Fontaine Ferry, Louisville, Ky.—indefinite.
NIRELLA: Kennywood, Pittsburgh, Pa., May 24—indefinite.
OHLMEYER: Idora Park, Oakland, Cal., May 10-June 21.
POWERS'S: Chautauqua, Columbus, O.—indefinite.
PRYOR, ARTHUR: Willow Grove, Philadelphia, Pa., May 24—indefinite.
ROYAL CHINESE MILITARY BAND OF PEKIN (Hugo Bros. and Felix Biel): Honolulu, Hawaii, 16-30.
THAVIN: White City, Chicago, Ill., May 10—indefinite.

MISCELLANEOUS

BINGHAM, MR. AND MRS. RALPH (H. P. Harrison): Chattanooga, Tenn., 11, Murfreesboro 12, Clarksville 13, Paris 14, 15, Union City 16, Dyersburg 17, Maynard, Ky., 18, Princeton 19, Marion 20, Madisonville 21.
GAMBLE, ERNEST, CONCERT PARTY: Carlyle, Ill.
HOUDINI, MAGICIAN: Canton, China, 2-28, Nankin July 1-31, Shanghai Aug. 1-30.
JONES, JOHN J.: Albany, N. Y., 9-21.
PARAGON GIRLS (Geo. S. Gelow): Providence, R. I., 9-14, Newburgh, N. Y., 16-21, Plattsburg 23-28.
TANGUAY, EVA: Kansas City, Mo., 8-14.

FOREIGN NOTES

Marie Corelli, the novelist, in order to restrain a music-hall performer named Gray from producing the sketch entitled The People's King, on the ground that it was plagiarised from her story "Temporal Power," is seeking an injunction. Gray's contention is that the sketch is a tabloid of a play he wrote in 1894. The case, which came up in court on May 20, was adjourned.

Gladys Unger's adaptation of The Marriage Market, by M. Brody and F. Martos, was produced at Daly's Theater on the night of May 17, and was pronounced a great success. The *News of the World* says of it: "The Marriage Market is the merriest market in town." Originally the piece is a musical play in three acts. Donald Brian is figuring to appear in it in America.

After its sixtieth performance, The Yellow Jacket, at the Duke of York's Theater, is still drawing Londoners, who are enjoying their first opportunity of seeing and hearing a Chinese play in Chinese in the English language.

Charles Dillingham states that he has secured the rights to Pierre Veber and Alfred Hennequin's farce Madame la Presidente, in which Fannie Ward is to star at its opening in New York, in September.

The suit of the Edinburgh undertakers against Alfred Newburger, the brother and legal representative of "the great Lafayette," for the funeral expenses of the latter, who perished in the fire of the Empire Theater, Edinburgh, on May 9, 1911, with his dog Beauty, was decided in favor of the plaintiffs for $2,055, the full amount claimed, on May 22. Lafayette's body was cremated. His estate was estimated at $200,000.

For the first time in history a play on a Biblical subject has been licensed in England. Louis Parker's Joseph and His Brethren will be produced, in London, in the Fall with the censor's permit. The play is to be staged on the same lavish scale as it was in New York.

Says the London *Referee*, in a recent issue, in concluding an appreciative review of Mrs. D'Oyly Carte:

"A word should be said of the vigilance of the late Mrs. D'Oyly Carte in the production of the purity of the words and business of the (Gilbert and Sullivan) operas. It is an undoubted fact that no alteration has at any time been permitted unless it was first submitted to Sir William Gilbert, and since his death it has been an inflexible rule that the operas are to be presented in the exact condition in which Sir Gilbert left them. In this Mrs. Carte was adamant, and we are glad to hear that this position will be strictly maintained."

Parisians listened to a performance at Covent Garden and at the same time Londoners were able to hear the singers on the stage of the Paris Opera on the night of May 21. The feat was accomplished by the use of the electrophone, used for the first time over such a distance. British and French Government officials co-operated in the success of the experiment, and the transmission of the voices was perfect.

To the smoke-or-not-smoke-in-the-theater campaign, has been negatived in London, with Arthur Pinero and G. B. Shaw as the leading pro-and-con advocates. Charles Frohman decided the controversy with this edict: "I should not permit the admission of smoke even if it became a general custom here." And C. F. loves his cigar.

In which regard he resembles John Hollinghead, who long ago ran the old Gaiety Theater. In that manager's time, the same chatter about smoking in theaters was heard, but John, who was himself a smoker—and above all a practical man—put the issue up to his audiences for several nights running, and the verdict was "No." To which adds the London *Pelican*: "So the luster of the Sacred Lamp was never dimmed by the breath of my Lady Nicotine."

That thieves are not respecters of persons is once more emphasised by the recent robbery of Justin H. McCarthy's library, which the irreverent scoundrels invaded and depleted to the extent of 137 volumes, among them a rare edition of Burton's "Arabian Nights" and Racinet's "Histoire de Costume."

The Girl in the Taxi has had upward of 300 performances at the Lyric in London. Lawrence Grossmith has recently been added to the cast in the character of Herbert.

Joe Goodwin, the well-known American song writer, has just arrived from America, bringing with him an introduction from James Morton to the Vaudeville Club, where he has had a hearty reception.

ADDITIONAL STOCK NOTES

The Payton Musical Stock, at Newark, have ceased, more's the pity, for the company was very popular and drawing large houses. The work of Stella Tracey, Ward De Wolfe, Henrietta Lee, Charles Morrison, Lucille Gardner, Herbert Brooke and Harrison Garrett proved the value of these artists and showed their Broadway training. The final bill was Little Johnny Jones, with Ward De Wolfe as Jones; an excellent performance; and Stella Tracey in the role she played with George Cohan. Lucille Gardner looked well and sang pleasingly. Miss Lee and Mr. Morrison were excellent, and Arthur Jarrett gave a good performance.

Cal Smith Stock company produced The Spendthrift, last week, at the Hippodrome, Reading, Pa., and Are You a Mason? this week. They expect to produce The Great Divide in the near future.

The Fortune Hunter was produced at the Murat Theater, Indianapolis, Ind., last week, with Joseph Tanner in the title role. Also at the Lake Cliff Casino, Dallas, Texas, with Laura Nelson Hall and Boyd Nolan in the leading parts.

The Jefferson Theater, at Auburn, N. Y., has a stock headed by Victoria Montgomery. The Dairy Farm was last week's bill.

Lorna Elliott has opened a stock season at the Lyceum, Bayonne. Divorcons was the opening bill, with Robert Le Suer, Morgia Lytton, Gladys Montague, George Fox, James O'Neil, Paul Anderson, Frederick Loomis and James Carmican.

Florence Leslie, a favorite of the past Winter at Brockton and New Bedford, has practically recovered from her recent illness and will return to work in a fortnight.

Godfrey Matthews appeared in the Louis Man role in Elevating a Husband, at Youngstown, Ohio, and was very successful. Mr. Matthews is a capable and versatile artist. Lillian Rhoades, the new leading woman, has won favor.

William Jeffrey closes on Saturday with the Louise Coleman Players at Rochester, N. Y.

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Youngstown Players — Youngstown, Ohio

MABEL MONTGOMERY
AT LIBERTY — SEASON 1913-14
BROWN, SULLIVAN AND BROWN — PERSONAL REPRESENTATIVES

JUSTINA WAYNE
LEADING WOMAN — Alcazar Theatre, San Francisco, Calif.

FREDERICK LOOMIS
DRAMATIC DIRECTOR — Lyceum Theatre, Bayonne, N. J.

MOTION PICTURES

COMMENT AND SUGGESTION

THE MIRROR originated published criticisms of motion pictures when photoplays were primitive. It was the first publication to recognise the camera, the film and the screen as mediums for the expression of a dramatic art akin to that of the stage, and to treat those who worked through these mediums with respect and serious consideration. The policy adopted by THE MIRROR when the motion picture department was founded had at its base faith in this new entertainment that actors looked at askance. It was something to be encouraged, but not praised indiscriminately; the writers for THE MIRROR aimed to separate the good from the bad, and to distribute praise or censure solely on the merits of the subject treated; in short, photoplays were to be handled with the same respect, seriousness and freedom that have always characterized this publication's

THOMAS R. MILLS,
With Reliance Company.

treatment of the stage productions. Three courses are open to an editor aiming to reach those engaged in an artistic pursuit. He may frankly disavow any attempt at criticism and publish reportorial accounts of what is accomplished, he may throw bouquets under the false guise of criticism and thus flatter, or he may truly criticise (judge the merits of a work of art) without a check-rein. THE MIRROR chose the last course and has held steadfastly to it. To the best of our knowledge, no other paper has done likewise.

* * * *

These comments are addressed particularly to manufacturers of pictures, as the men whose product is criticised, and in speaking of the results of criticism we will be perfectly frank. Much fault has been found. To be sure, objection has been counterbalanced by commendation, but we will come to that later. A significant feature of the fault-finding is its source. Time and again a director, a writer or an actor is taken to task for a poor film; but if he voices a complaint, and he rarely does, it is almost invariably accompanied by an argument to show that the reviewer is in the wrong. Perhaps the reviewer did err in judgment, and if the error is pointed out THE MIRROR is perfectly willing to rectify it. Objections of this kind are both legitimate and welcome. How different is the attitude of the business offices, from which more numerous complaints emanate after this fashion: "What's the use of advertising on one page when you 'roast' my film on another?" The quoted words are not imaginary; they were uttered not long ago by a man who did not attempt to deny that THE MIRROR had told the truth, but resented the lack of laudatory misstatements. He is one of many, and the gulf between his attitude toward photoplays and that of THE MIRROR is as broad as it is simply

MAIDEL TURNER,
Leading Lady Lubin Company.

defined. The man in question sees tin boxes containing so many feet of film to be marketed, and the marketing is to be conducted quite as though the boxes contained preserved pears. On the other hand, THE MIRROR sees the same need for examining the contents of each box and pronouncing it good or bad, as for looking inside the covers of a book before recommending its circulation because it bears the imprint of a certain firm and is published in a uniform edition. It is merely the difference between recognising or ignoring art as the foundation stone on which the entire motion picture business rests.

* * * *

Happily the film industry has attracted a great body of broad-minded, intelligent men, and it is gratifying to find that they appear to be in accord with THE MIRROR'S belief that telling the truth about pictures, pointing out defects where they exist and giving praise where it belongs, is the surest way to get better pictures, besides giving an information service of inestimable value to exhibitors. Reviews such as THE MIRROR has always aimed to print serve the

J. SEARLE DAWLEY,
Director Famous Players.

double purpose of showing the director and actors how their work appears to an experienced spectator, and giving the exhibitor an unbiased account of photoplays that are available. We take an honest pride in the following letters, that speak for the success of a principle that THE MIRROR has upheld single-handed:

K. W. Linn, general agent of the Electric Film Company, writes: "I take this opportunity of complimenting you on your very able review of Les Miserables. This review reflects credit on the intelligence, the observing powers and culture of the gentleman who reviewed the film. It is a review in the real sense of the word, not a mere synopsis under disguise. Kindly accept my very best thanks for the courtesy received and express my high appreciation to the man who reviewed the film."

LIONEL ADAMS,
New Member of Lubin Company

From F. E. Moore, producer of the Hiawatha film, THE MIRROR received the following: "Permit me to thank you for the splendid review of Hiawatha that appeared in THE MIRROR. It is gratifying, indeed, to know that my humble effort to give a true picture of Indian life is appreciated."

Warner's Feature Film Company writes: "We have always found your reviews and criticisms of our feature productions quite fair. We take this opportunity to thank you for your many courtesies and to express the hope that your motion picture department will continue to grow."

How much criticisms are valued by exhibitors is indicated by the following extract from a letter written by Albert Mayor, manager of the Casino Theatre, Greenville, Miss.: "We might add that your paper is of most valuable assistance to us, and we cannot see how any up-to-date moving picture manager can get along without its aid, as we consider your opinion of pictures to be absolutely correct and can depend on it."

THE MIRROR has selected these letters for publication, believing them to be indicative of the prevalent opinion among the most successful men connected with the film industry. THE FILM MAN.

FILMS FOR ROYAL FAMILY

A moving-picture theater is to be installed at Buckingham Palace for the instruction and pleasure of the younger members of the king's family and their friends. A small salon is to be used, and, while the screen on which the pictures will be shown will be somewhat small, the apparatus will be the best in the market. The new form of royal entertainment will not be put in operation until after their majesties have returned from Cowes.

CENSORS EXPLAIN ACTION

"The Wages of Sin" a Harmless Melodrama, Says Dr. Howe

The attitude of The National Board of Censorship of Motion Pictures, in relation to pictures reported to be of a sensational nature, is clearly and convincingly expressed in the following statement given to THE MIRROR by Dr. Frederic C. Howe, chairman of the board. Considerable discussion has been caused by the passing of a film called The Wages of Sin, and the censors have been subjected to criticism that, in view of the facts, has appeared to THE MIRROR to be unfair. We take pleasure in printing and endorsing Doctor Howe's statement, that reads:

"The film The Wages of Sin was passed by our board as being an ordinary, harmless melodrama. There was nothing either in the titles or scenes to suggest crime or to degrade moral standards. There was no portrayal of the details of crime in any way that could be either attractive or imitated.

"All mention whatever of Rose, Vallon and Scheppe was eliminated from the main title and sub-titles before the board approved the film. The board did not consider that it had any right to prohibit these men from going on the film stage, but it had a right to prevent the morbid exploitation of these men's reputation. The board's control does not go beyond the film. The way it is advertised—the kind of posters or verbal advertising which the exhibitor gives the film—is outside the board's jurisdiction, and within the jurisdiction of the local police authorities anywhere in the country. The board has frequently called attention to the need for local regulation of posters and advertising, but has never been able itself to undertake local regulation.

"It is worth mentioning that Rose, Vallon and Scheppe were not convicted of crime; but even if they had been and had gone to the penitentiary, this board would not have felt justified in forbidding them to go on the film stage. As stated above, the board is concerned with the moral effect of motion pictures, not with the moral character of the people who produce motion pictures or act in them.

"Some years ago the board condemned a film in which Beulah Binford was featured. This film exploited the name of Beulah Binford in its titles; and was, in fact, a dramatization of her own life history, or part of it. In the present case the facts are reversed. The film as passed by this board makes no mention of Rose, Vallon or Scheppe, and does not pretend to dramatize the facts of their life in any way.

"Before any one condemns the board for action on this film, he ought to take the trouble to see it."

FOSS VETOES BILL

Governor Foss of Massachusetts last week sent to the Legislature his veto on the bill relative to the licensing of motion picture operators. The bill, as passed by both branches, prohibited any operator under twenty-one from obtaining a first-class license and contained several provisions relative to the licensing of operators "under certain conditions."

It was to these sections that Governor Foss objected. In his message he declares the bill is a dangerous piece of legislation, inasmuch as it prevents any man "from earning a livelihood unless he first secures the permission of the men already qualified and engaged in the occupation."

FLORENCE BINDLEY IN PICTURES

Florence Bindley, a popular idol of the vaudeville stage and a successful star, who has been in retirement for a few years, is to make her reappearance—this time in pictures. The Pay Train, in which she starred for a number of seasons, is to be the first of a series of feature productions.

"THE FATAL GROTTO," ITALA.

CHANCE FOR AMATEURS

All Are Eligible for Competition at the Coming Exposition

An unusual opportunity for undiscovered histrionic talent to come to the front will be offered by the management of the First International Exposition of the Motion Picture Art, at the New Grand Central Palace, July 7 to 12. Any man, woman, boy or girl will be eligible to enter the acting competition before competent judges. Two sessions will be held daily during the week, and the winners at each performance will take part in the semi-final on Saturday afternoon. From these twelve will be selected for the final trial on Saturday evening at 9 o'clock. The winners will be given cash prizes and engagements with one of the biggest film manufacturers in the country.

This scenario will be used: "A man or a woman enters a room in a state of deep despair, sits at a table, then, hearing a knocking at the door, rises to receive a letter. The letter is opened and announces the fact that he or she has inherited $50,000 from an unexpected source, which naturally causes the actor to show surprise, joy and excitement. The envelope which has been lying face downward on the table, is then turned over, and is found to be addressed to a totally different person. Surprise and disappointment are shown, then the funny side is noted, and the scene ends with a hearty laugh."

The story is simple, but there is plenty of opportunity for action.

DALLAS CONVENTION

About seventy-five motion-picture men of Texas met at the Oriental Hotel, in Dallas, May 28 and 29, for the purpose of reorganizing the Texas Motion Picture Exhibitors' League. These officers were elected: J. S. Phillips, president, Fort Worth; Theodore Clemmons, first vice-president, Beaumont; J. C. Peun, second vice-president, McKinney; Harry Gould, secretary, Dallas. Delegates to the National Convention in New York: Moye Wicks, Houston; W. C. Witchel, Dublin; E. J. Lamkin, Greenville; P. G. Cameron, Dallas; A. J. Xydios, Houston; J. S. Phillips and W. E. Crow, Fort Worth.

George H. Wiley, national organizer, gave an address on "The Advancement of Cinematography," and discussed the reorganization of the league. An automobile trip around the city and a banquet were on the programme of entertainment for the visiting exhibitors.

FEATURE FILM PURCHASES

Feature film purchases during the past week include that of C. Lalumiere, of Montreal, who will rent Itala's The Shadow of Evil in Canada. Arthur Wirtenberg, of Schenectady, who is showing The Great Aerial Disaster in New York State, is negotiating for The Shadow of Evil. The Attractive Feature Film Exchange, of Philadelphia, has begun well with The Dread of Doom, and has also obtained many bookings on The Fatal Grotto. The Monarch Feature Film Company, of Kansas City, Mo., will show The Dread of Doom in that territory. E. T. Peter, of Dallas, Tex., has purchased another print of The Great Aerial Disaster. A. Bradley, of Chicago, has purchased rights on The Great Aerial Disaster for Wisconsin and nearby States. Sol Lesser, of the Golden Gate Film Exchange, while in New York, renewed his standing order with Itala for all of their features. W. B. Schram, of Detroit, Mich., encouraged by his success with The Palace of Flames, has purchased the rights for Michigan on The Great Aerial Disaster. L. R. Frank, one time with the Gaumont Company, now with the Selig Feature Film Company, is negotiating for the purchase of Tigris rights in Minnesota, North and South Dakota.

SELIG ADDITIONS

During the past few months several new people have been added to the list of players in the Chicago studio stock of the Selig Company. Following close upon the announcement of the return of Tom Carrigan, a former Selig favorite, came the news that Edwin Wallock, an actor of long experience and wide acquaintance, had been engaged to play leading heavy roles and character parts. Rose Evans, who has become well known through her many appearances in Selig photodramas, is now a regular member of the company, playing character parts. Alma Russell and Harriet Notter are two recent additions to the company. Miss Notter will appear to advantage in several new pictures in which she essays the ingenue parts.

VETOES FILM ORDINANCE

Mayor Gaynor Uses Plain Language in Message to Aldermen

As was expected, Mayor Gaynor vetoed, last week, the Dowling moving-picture ordinance which was passed by the Board of Aldermen three weeks ago. In a lengthy statement, the mayor told in detail the steps he had taken to have the motion-picture industry properly regulated by the city. His work on behalf of a proper law began in 1911, he said, and twice the Board of Aldermen had laid before him ordinances which he could not sign. On the first occasion it was the censorship clause; on the second the provision prohibiting galleries. Relative to the latter proposal, the mayor reiterated his assertions that there is more immorality in the space under the galleries than in the galleries themselves. He remarked caustically, "I feel certain that a large majority of you believe that I should not approve it." Then he adds:

"I have, of course, seen not only the cause of the opposition, but whence it sprung. The cheap theaters banded together early to oppose this moving-picture ordinance and keep the seating capacity down to three hundred. Their purpose was purely selfish."

In demanding to know why the ordinance was a party measure, except at the behest of "petty politicians," Mr. Gaynor remarked:

"Did any head of any party here stand forth and make it a party measure? And if so, by what right? Political partisanship in the city government has been a curse. It is time to be rid of it. I have done all I can to rid the government of it."

PURCHASERS OF STATE RIGHTS

Owing to the many inquiries from exhibitors concerning the state rights to Kalem's From the Manger to the Cross, THE MIRROR has secured from the General Film Company the following list of state rights' purchasers: Arizona and California—W. H. Clune, 829 Van Nuys Building, Los Angeles, Cal. Colorado, Idaho, Iowa, Kansas, Missouri, Montana, Nebraska, Nevada, New Mexico, Oklahoma, North Dakota, South Dakota, Utah and Wyoming—A. D. Flinton, 205 Commerce Building, Kansas City, Mo. Florida and Georgia—Montgomery Amusement Company, Jacksonville, Fla. Illinois—W. W. Watts, 216 South Fifth Street, Springfield, Ill. Indiana and Michigan—Indiana and Michigan Amusement Company, 114 S. Michigan Street, South Bend, Ind. Wisconsin—Hall and Lynch (E. R. Lynch), 112 N. La Salle Street, Chicago, Ill. Maine, New Hampshire and Vermont—S. B. Leland, Montpelier, Vt. Oregon—Globe Theater Company, Portland, Ore. Texas—E. T. Peter, 1709 Main Street, Dallas, Texas. Washington—Clemmer Theater Company, Seattle, Wash. Minnesota—Paul Brown, care Rogers Hotel, Minneapolis, Minn. North Carolina, Tennessee and Virginia—S. A. Lynch, Atlanta, Ga. Alabama and South Carolina—Montgomery Feature Film Company, Jacksonville, Fla. District of Columbia—A. Brylawski, Cosmos Theater Building, Washington, D. C. Kentucky—Gem Theater Company (Sherman Arn and T. D. Buckley), Maysville, Ky. Louisiana—General Film Company, 840 Union Street, New Orleans, La.

HISTORIC ENGLISH DRAMAS

William H. Hickey, European representative of the Kinemacolor companies of America and Canada, and general manager of the Natural Color Kinematograph Company, Ltd., of England, is in New York arranging a schedule of productions for the allied corporations. On Mr. Urban's Teddington estate, near Bushey Park, London, studios and a revolving stage have been erected, and it is proposed to reproduce a number of historic dramas amidst characteristic English scenery.

SCENES FROM ESSANAY'S TWO-REEL FEATURE, "A BROTHER'S LOYALTY," FEATURING FRANCIS X. BUSHMAN. RELEASED JUNE 20.

KINEMACOLOR CLOSED

Players Find Work Elsewhere or Leave for New York

LOS ANGELES (*Special*).—With promise of return soon, the Kinemacolor company in Los Angeles has closed, its force, scattering somewhat, and the fine grounds at 4500 Sunset Boulevard are empty save for guards. According to Treasurer Ogle, the studio is to be reopened within two months, "after reorganization." Many of the strongest people of the company were encouraged to hope and linger, but a number strayed away. Among those going to New York were David Miles, manager; Director Charles Fleming, Gaston Bell, Jack Brammell, Charles Perley, Guy Oliver, and Linda Griffith. Jack Le Saint has gone to Selig's Los Angeles studio, to direct. He is considered one of the strongest producers on the Coast. Mabel Van Buren is so enamored of southern California that she will remain here. Ernest Joy, her husband, is employed across the river with the Thanhouser Company. H. A. (Jack) Livingston, from Kinemacolor, has been engaged by Manager Tom Nash, of Selig's, and is playing leads. Lee Dougherty, the father of all scenario editors, will remain, it is reported, although the Kinemacolor Company is anxious to retain his services. He has a number of fine offers.

Regular releases of film stories in the interest of socialism is the reported plan of a company operating at the former Essanay studio on Fleming Street. Frank Wolf, Socialist candidate for the City Council, is manager and has directed the first production. He formerly was managing editor of the Los Angeles *Herald*. The first release will be called Dawn.

Edwin August has returned to the Universal fold, after a short vacation at the Western Vitagraph studio, and now is a director. He is putting on stories under the Powers brand. Mary Charleson, who, under direction and training of Rollin S. Sturgeon, has developed into a dramatic actress of considerable strength, has left the Vitagraph to follow Mr. August on his return trip. She will play leads in his company.

Bringing interesting information as to conditions in Australia, W. H. Bell and G. A. Reed were visitors in Los Angeles last week. Mr. Bell formerly was general manager for the "Greater J. D. Williams Amusement Company, Ltd.," with headquarters at Crystal Palace, Sydney, but reports that company having merged with its rival into an amalgamation which absolutely dominates the Islands. There are 650 picture houses in Australia and New Zealand, all of which carry a heavy proportion of American pictures, Licensed and Independent productions being purchased at will through the open London market. The houses change films twice a week and charge admissions from 6 cents to 50 cents.

"There are no songs or vaudeville in these houses," said Mr. Bell, with much emphasis. "It pays. The managers make a business of showing pictures and nothing else. They are heavy on orchestra music and put up the best there is. At Crystal Palace a pipe organ was installed to aid in the volume of music.

"There are no studios operating there now. C. Spencer's studio got out a few pictures and quit. The conditions are good, but anyone outside of the Licensed companies has difficulty in finding a market. The market now is in control of the amalgamation. The Union Theaters, Ltd., is one end, and the Australasian Films, Ltd., is the distributing concern."

Manager Sturgeon, of the Western Vitagraph, now has ten negatives on hand unshipped. He and his new directors seem to have been working over time.

Director Collin Campbell, of Selig's, is putting on a great three-reel animal story entitled 'Mid Raging Beasts. The script reveals some thrillers.

Director Lem Parker left his work at the Selig studio suddenly last week to hasten East to attend the funeral of his mother, near Chicago. He will return in two weeks.

W. E. WING.

THREE-REEL PRODUCTION

The picture dramatization of Frederick Isham's novel, "Half a Chance," announced by the Reliance as a two-reel picture, was found to be too worthy a subject to be limited to such brief treatment. Manager J. V. Ritchey decided to release it in three reels, and the result is said to be a better feature than even The Man From Outside or The Bawlerout, both previous three-reel Reliance offerings. Annie Laurie will be released June 16 instead of June 11, the latter release being omitted to allow for the special production of Half a Chance.

CRUISE OF THE WORLD

Ernest Shipman, theatrical manager, and lately identified with the manufacturing and exploiting of feature films, stopped off in Chicago for a few days en route to New York, where he will meet a syndicate of moving-picture men, who are planning a cruise of the world, aboard their own vessel, for the purpose of making moving pictures in countries as yet unexplored with the camera. The expedition will be composed of a picked company of twenty moving-picture artists, three directors, four camera men, two scenario writers, and the necessary technical and mechanical staff, and the crew.

The main purpose of the expedition is to secure five and six-reel subjects of international interest, such as The Conquest of Mexico, The Rise and Fall of Maximilian, The Sacking of Old Panama by Buccaneer Morgan, The Pirates of the Spanish Main, The Horrors of the Rubber Trust, etc. One, two, and three-reel dramatic and humorous stories will also be manufactured.

In addition to these subjects, books of fiction having their settings in the tropical or sub-tropical countries will be illustrated on the spot, and released in multiple reels varying in length according to the importance of the theme.

Contracts will be executed for a three years' cruise, the first leg of which will be the West Indies, Central and South America.

VIEW OF CHARLES URBAN'S KINEMACOLOR GROUNDS IN ENGLAND.

ATTENDANCE IS 900,000

Chicago has 750 theaters and 76 others in construction, according to figures recently made public by the Building Commissioner. Half of the amusement houses are used exclusively for moving pictures and have seating capacities of 300 each or less, but the average capacity is 400, or a total of 300,000. There will be an added seating capacity of 300,000 when the new theaters are completed in the Fall. It is estimated the daily attendance is 900,000.

FIGHT PICTURES BARRED

Motion pictures of the recent McCarty-Pelky fight in Canada, which resulted in the death of Luther McCarty, have been barred from Boston by Mayor Fitzgerald. It is understood that the views show vividly the blow which killed America's "white hope" and the efforts to revive him.

ENGAGE J. S. DAWLEY

Famous Players Film Company Secures Former Edison Director

The Famous Players Film Company has been fortunate in securing J. Searle Dawley, late of the Edison Company, as a director. He will handle some of the big subjects planned by the Famous Players, and past performances encourage the conviction that he will make the most of the material at hand.

Mr. Dawley's theatrical experience has extended over many years, during which he has written and had produced no less than fifteen plays, three of which have been on the road for four years. His works include such historical subjects as Marie Antoinette, his greatest success, which made a decided hit, and is still popular in many sections of the country. Becoming affiliated with the motion-picture industry, Mr. Dawley quickly mastered film technique, and after an association of five years with the Edison Company, as general stage director, he is to-day an authority on motion-picture production.

Under Mr. Dawley's capable direction have been produced some of the most spectacular and dramatic subjects of the Edison studios, among them being numbered The Battle of Trafalgar, Paul Jones, The Doctor, and The Man Without a Country.

TRIP THROUGH WILDS

Fifty-three hundred miles, largely through virgin territory, is the extent of a trip undertaken by James K. Cornwall of Edmonton, Alta., until recently representative in the provincial parliament for Athabasca, accompanied by Emerson Hough of Chicago, B. K. Miller of Milwaukee, C. A. Luperti, a moving-picture expert (Essanay Company), and George B. Fraser of Edmonton. They are now on the way to the hinterland of Alberta and British Columbia, and will penetrate the Yukon territory, traveling by steamboats, rafts and canoes, and hiking across the country on foot.

The itinerary shows a continuous journey from Edmonton to Fort McPherson, thence across the Rocky Mountains by way of Peel Portage, down the Porcupine River to the Yukon River, and up that stream to Dawson and White Horse, returning by way of Vancouver. The first stage of the trip, from Athabasca to Fort McMurray, will be by scows, after which the explorers will travel to Fort McPherson by steamboat. The journey to the Canadian Rockies will be made in canoes, after which there is a portage of sixty miles across the backbone of the continent, the rest of the way being covered on rafts.

Mr. Luperti, who will make photographic records of the first organized invasion of the little known districts north of the 55th parallel, was engaged in a similar capacity throughout the Russo-Japanese war. His pack included 10,000 feet of film, weighing 200 pounds. Several dramas, with primitive Indians as actors, will be staged in the North country, and it is also expected to take photographs of big-game hunters and fur traders in the North.

MORMON PICTURE RIGHTS

H. M. Russell, manager of the Golden State Motion Picture Company, is en route to New York and London, for the purpose of selling state and foreign rights to the six-reel feature film, One Hundred Years of Mormonism, which has been manufactured at a cost of approximately $50,000. Three companies touring California, Utah and Nevada have played to nearly one-half of this amount to date at the fifty-cent scale of prices. Contracts have been closed at Chicago for a number of the Western States, and the balance of North America will be disposed of in New York.

The Waldorf-Astoria will be the New York headquarters of Mr. Russell, where a private run of the film will be arranged.

OUT OF TOWN NEWS

CANADA.

St. John, New Brunswick, has six motion picture houses, aggregating a capacity of about 4,100. The Nickel has a large orchestra, and gets the first run of current films. It is now entering into the fourth week of Kinetomacolor features. The Gem, Unique, Star, Lyric, and Empress are all well managed and up-to-date in their film service and special features. Manager Fred Trifts, of the Gem, had the experience of seeing himself taking a brief part in a recent Vitagraph release. Some months ago he visited their studio, and the camera man "turned" on him for a few seconds, but not in anger. The Star is located in the north end of the city, while the West Side is looked after by the Empress, the other four houses being in the city proper.

ILLINOIS.

Ellis Bostick, formerly cashier of the Ninth District of the United States Internal Revenue Department, has opened a picture theater at Pekin, Ill. It will be located at Fifth and Court streets, and have a seating capacity of 250. Licensed pictures will be shown.

The bill introduced in the Illinois State Senate by Senator Lee to regulate, censor, and tax all films and picture houses in Illinois was not reported out of the committee it was given to as the sentiment that censoring it did not look upon the bill with favor and may let it die there. The Illinois Exhibitors' League opposed the bill from the start, as some of the articles in said bill would put a burden on picture houses that they could not bear and would eventually have to quit business.

The Capital Airdome, at Springfield, is nearly completed; it will have a seating capacity of 600. Vaudeville and pictures will open for business about June 15.

INDIANA.

Dickson Brothers have assumed management of the Yarnelle Theater in Wabash, and are presenting fine films (Licensed) and many features, one of which, Cleopatra, last week, drew five times, and were compelled to open the gallery in order to accommodate the crowds. They have also increased the seating capacity of their Orpheum house from 197 to 800, where they are presenting Licensed films with features on Tuesdays and Thursdays, and features Wednesday and Friday at the Yarnelle. They have closed their Princess since taking over the Yarnelle.

H. S. Logan, formerly manager of the Bunte' (Yarnelle) Theater is opening a new picture house in Wabash called the Logan, and when completed will be one of the finest picture houses in Indiana, having a seating capacity of 408 on the ground floor. A feature will be an electric fan, turning 15,000 cubic feet of air a minute. Mr. Logan expects to open his house about June 15, and will present Mutual programme films.

Manager Hubbard, of Harter's Opera House, Wabash, presenting motion pictures and vaudeville, reports good business.

TEXAS.

A new picture theater, with seating capacity of 800, opened in El Paso May 31. It is one of the largest in the city, and will be a 5-cent house.

Workmen are now busy preparing for the Open Air Picture Theater, to be opened in El Paso in the near future in a few days. The place is to be inclosed with walls, but will have no roof. A brick structure is now being built for the operating room.

WYOMING.

Manager King of the Empress Theater in Laramie, has arranged for three acts of vaudeville from the Considine and Sullivan Circuit, to begin about Sept. 1. This will be in addition to the motion pictures. Capacity, 900; admission, 15 cents; full every day.

ACTING IN PICTURES

QUALIFICATIONS FOR A PLAYER'S SUCCESS
COSTUMING THE ROLE
CHANCES FOR A BEGINNER
OUTDOOR ACTING

AND MANY OTHER INTERESTING POINTS

IN THE DRAMATIC MIRROR, JUNE 18, 1913

The fifth of a series of notable interviews on making the picture by Alice Joyce, leading woman of the Eastern Kalem Company, an eminent film star developed exclusively in Motion Pictures.

An interview of interest to every reader of THE MIRROR who is a picture actor, or contemplates photo-play acting.

THE EVOLUTION OF THE MOTION PICTURE

GAUMONT FILMS SCORE

Colored and Talking Pictures Are Shown for First Time Here

Two distinctly critical audiences, mainly composed of motion picture and theatrical men and representatives of the press were found in the Thirty-ninth Street Theater, last Friday and Saturday afternoons, when the Gaumont chronochrome (colored) pictures and filmpariants (talking pictures) were shown for the first time in America. Both inventions, the credit for which belongs to Leon Gaumont, have been tested and found commercially successful on the Continent. In France the talking pictures have been liberally patronized for more than two years, and about six months ago a demonstration in London, similar to that at the Thirty-ninth Street, brought hearty praise from the press of that city. The coming American exploitation of these Gaumont inventions is of considerable moment to manufacturers and exhibitors.

Without making invidious comparisons, it may be said that the merits of the talking pictures, and more particularly of the colored films, should assure a market in this country. The flower studies and farmyard scenes, with which the programme opened on Friday afternoon, brought merited applause. More perfect coloring, even to the most delicate shades and greater minuteness of detail, could not be desired. At times it appeared as if actual bouquets of flowers were held against the screen. Several pastoral scenes, in which cows appeared, also showed the chronochrome at its best.

Views of the Riviera gave beautiful studies in sky and sea effects, much of the film, with its deep blues, forming a background for luxuriant tropical life, having a rare atmospheric quality. These are mentioned as striking instances of the successful use of the Gaumont three-color process; for, to generalise from the examples shown, it seems better adapted to depict nature than human nature. For instance, the pictures of the carnival at Nice, where it was necessary to photograph a swiftly moving crowd in multi-colored costumes, lacked the clearness of outline noticeable in earlier views; and here, as in other films introducing moving figures, the spectator was troubled by the wish that they had been brought nearer to the camera.

Possibly difficulties encountered in getting a proper focus prevent bringing figures to the foreground; but, whatever the cause, much of the valuable personal element in a picture is discounted because too often one feels as if he were seated in the top row of a gallery and watching a stage performance without the aid of opera glasses. A screen of regulation width and about half the customary height is used, and in this limited area figures generally are presented at full length. At times there is meaningless floor space in the foreground, while the facial expressions of the characters in the background are lost. This was particularly apparent in a sketch called Mandolinette, notable owing to the fact that it was photographed in artificial light. The cause for these criticisms may not be inherent in the process; and in any case the wonderful color effects produced by the chronochrome more than compensate for limitations.

Monsieur Gaumont claims to have been the first to perfect synchronism between phonograph and cinematograph, and whatever his place on the list of inventors, the recent exhibition of talking pictures made it clear that the synchronization in his productions is flawless. The sketches used were brief and of a comparatively simple nature, though adequate to indicate the character of the Gaumont output. The volume of sound was sufficient to fill a large theater; but it remains no more than truthful to say that inventive genius still has a problem to solve—that of making a phonograph record sound like the voice of an actor speaking on the stage. D.

MARYLAND LEAGUE BRANCH

Martin S. Pearce Elected President of New Organization

More than 300 delegates, many of them accompanied by their wives and daughters, attended the convention in the Hotel Emerson, Baltimore, on Tuesday and Wednesday of last week, when the Maryland branch of the Motion Picture Exhibitors' League was permanently organized. President Neff delivered an address on the opening day and took a leading part in the formation of the State branch. The programme of business was varied by the usual number of social features.

These officers were elected: Martin S. Pearce, president; J. Howard Bennett, national vice-president; Oliver J. Allenbaugh, first vice-president; James J. Hartlove, second vice-president; Frank H. Durkee, secretary; Harry Moorehead, treasurer, and S. I. Rosenburg, sergeant-at-arms, all of Baltimore.

Delegates and alternates to the National Convention in New York in July were elected as follows:

Delegates—I. Wertheimer, Cumberland; George List, Frederick; Isaac Ulman, Salisbury, and A. Anderson, Marion S. Pearce and William Fait, all of this city.

Alternates—T. J. Bohannan, Bernard Depkin, Jr., William Kalb, Joseph Brodie, Harry Lewy and George Benjamin, all of Baltimore.

WALTER PARR IS DEAD

Walter Parr, a capable member of Director James Kirkwood's Victor Company, and brother of Albert Parr, the well-known tenor, died last week, after a two weeks' illness. Mr. Parr was a large, athletic man, and the picture of robust health. When he caught a slight cold during the recent filming of The Kidnapped Train at Dover, N. J., he laughed at the solicitude of his friends. However, pneumonia developed and, despite the efforts of the attending physicians, he died. His loss will be keenly regretted by a host of friends.

RECENT INCORPORATIONS

ALBANY, N. Y. (*Special*).—The following moving-picture enterprises filed articles of incorporation with the Secretary of State at Albany last week:

North American Films Corporation, New York City; capital, $1,000,000. To engage in the real estate and moving-picture business. Directors: William Carlyle Herbert, Carroll M. Robertson, I. Woodward, 111 Broadway, New York City.

General Motion Picture Company of New York City; capital, $100,000. To conduct a motion picture and theatrical business. Directors: James F. Kelaher, F. M. Witzel, 33 St. Marks Avenue, Brooklyn, N. Y.; John J. McQuade, 108 East Ninety-first Street, New York City.

The Ideal Film Service, Inc., New York City. To equip and conduct studios for the production of moving-picture films. Capital, $25,000. Directors: Harry Rosenbaum, Charles M. Shacofsky, Harry Brown, 145 West Forty-fifth Street, New York City.

ANIMATED CARTOONS

For some months past the Chicago studios of the Selig Company have been engaged upon the production of a novel series of pictures which will depict the famous comic supplement character, "Old Doc Yak," specially drawn by his creator, Sydney Smith. Many attempts have previously been made to adequately show pen drawn cartoons in animated form, but the majority of these attempts have been far from successful. It has remained for the Selig people to perfect a method by which these results can be obtained. The series will be known by the title of "Seligettes," and will be numbered consecutively. For the present the series will be devoted to animated cartoon comedies of the Chicago Tribune's front page comic character, "Old Doc Yak." If the series proves as popular as is anticipated, several of the country's foremost comic supplement artists will contribute to it. The subjects will necessarily be restricted in length, as it requires several thousand carefully prepared drawings to make a few hundred feet of filmed story.

THREE-REEL "QUO VADIS?"

Persecution of Christians by Nero Shown in Spectacular Film Production

Based on the Biblical story of St. Paul from the time he participated in the stoning to death of St. Stephen until he was beheaded at the order of the Emperor Nero, the three-reel version of Quo Vadis offered to State rights buyers by the Quo Vadis Film Company, of 145 West Forty-fifth Street, is said to contain a great number of spectacular and dramatic scenes.

First among these in intensity of interest is the graphic picture of the martyrdom of of St. Stephen, showing the horrible suffering he underwent at the hands of a cruel populace. The three-reel production, laid in the days of pagan Rome, when Nero persecuted the Christians, is calculated to give spectators a memorable visualization of important passages of Biblical history.

RAIN ENDS GAME

Rain brought the Lubin-Reliance baseball game at Lenox Oval to an untimely end last Saturday afternoon. After two innings of play the score stood 1-0 in favor of Lubin. Then it rained and the motion picture baseball "fans" ducked for cover. When the clouds passed Lenox Oval resembled a pond and thoughts of baseball were of necessity abandoned. The big Lubin delegation spent the remainder of the afternoon and evening in the enjoyment of New York hospitality. Before the season is over the two teams will meet again.

EXPOSITION NOTES

New York will be the Mecca of motion-picture men from every part of the world during the First International Exposition of the Motion Picture Art, to be held at the Grand Central Palace, July 7 to 12. Three thousand four hundred hotel reservations had been made up to Saturday morning.

The New York State Convention will be held on July 5 at the Hotel Imperial. Delegates will then be elected to the national convention, to be held at the Grand Central Palace, in connection with the exposition.

Mayor Gaynor may open the national convention. Plans are under way to secure a noted man of international fame to officially open the exposition. It is rumored that M. Pathe, head of the Pathe Manufacturing Company, will be present. Thomas A. Edison will attend at one of the days of the show.

The Oklahoma delegation is coming to the exposition with a real cowboy band. Their rivals, the Texas delegation, not to be outdone, promise to attend with a genuine Indian band.

Clem Kerr, official organizer of the Motion Picture Exhibitors' League of America, and L. B. Thomas, national organizer, are in New York, actively engaged in preparations for the show. Mr. Kerr is from Dayton, Ohio, while Mr. Thomas hails from Wheeling, W. Va. Both are "live wires" in the picture field.

The Kinemacolor exhibit will be a big feature of the show. A reception booth will be located on the exposition floor, where picture fans and exhibitors may meet their favorite Kinemacalor players. There will also be a striking exhibit of new ideas in Kinemacolor photography—something of extreme interest to exhibitors.

Frank A. Titchener, chairman of the Exposition Committee, is representing the show at the convention of the Advertising Men's League in Baltimore.

LIEBLER-VITAGRAPH CO

Theatrical and Motion Picture Producers to Film Stage Spectacles

For the purpose of making motion picture productions of big stage spectacles, the Liebler Company and the Vitagraph Company will combine under the name of the Liebler-Vitagraph Film Company. The companies will not abandon the work with which they are now identified, but will collaborate in a few special productions each year.

The films will include big spectacles, such as The Garden of Allah, Joseph and His Brethren, and The Daughter of Heaven, produced at the Century Theater by the Liebler Company. Representatives of the new company already have engaged passage for Europe to attend to preliminary work for the first productions on the other side.

J. Stuart Blackton, vice-president of the Vitagraph Company, said in reference to the arrangement:

"Years ago when the moving picture business was in its infancy we had occasion to call on Mr. Liebler. At the time he made some predictions as to the future of moving pictures that seemed highly colored, even to us who shared some of his enthusiasm. But time has fulfilled every one of his predictions, and I am glad he and his associates will help us to place moving pictures on an even higher plane of usefulness and artistic attainment."

WITH THE FILM MEN

"Tis hard when you find your idol's feet are made of clay. Hopp Hadley is a name which leaves something to the imagination. Every time you drink a beer you think of Hopp. But a newspaper shatters our imagination, and we find his name is Sam, just Sam.

The Great Northern Company has at last found suitable quarters. They will shortly be located at 110 West Fortieth Street.

The Exhibitors' Publicity Company, a new concern which will furnish picture houses with a breezy little newspaper for distribution among their patrons, has taken offices at 145 West Fortieth Street. Earl J. Hudson will guide the destiny of the new concern.

Harold Shaw, who is to be managing director of a new English company, and W. H. Northam arrived safely in London, and cabled their best wishes to the Screen Club.

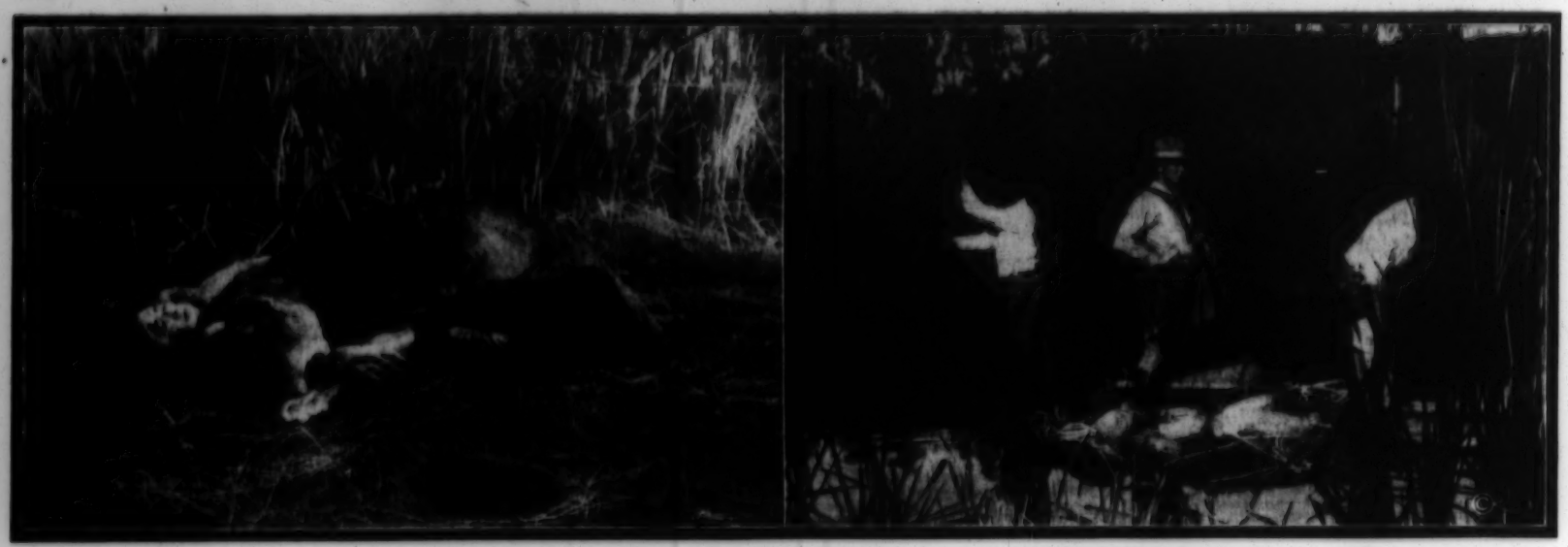
With nothing to identify the perpetrators, we have received publicity matter and still pictures of a new company, the Monarch, announcing a series of fairy pictures. The envelope bears a Los Angeles postmark as the only clue. Merely conjecture, but we wonder if the "powers" have conjured up the fairies.

Business growth recently necessitated the taking of larger quarters by the Itala Film Company of America, who have transferred their quarters in the Columbia Theater Building to rooms 714-715. John B. Clymer, one-time advertising and sales manager of Gaumont, has accepted a similar position with Itala. General Manager Raver has arranged with the Itala Company of Italy to expend even more money on the making of features, spectacular and important.

Agnes Egan Cobb, one of the few women experts in the film business, is sales manager for Union Features

Philip Klein, president and general manager of the American Photoplay Corporation, has been in a hospital suffering from quinsy sore throat. Mr. Klein, who is the son of Charles Klein, the American playwright, is identified with Selwyn and Company, and controls the product of practically all works of the foremost modern dramatists for photoplay reproduction.

"Mc." Eclair's publicity man, is in private life Fred Gunning. He has been "keeping his light under a bushel" lately, but now comes forth as one of the most important members of the Eclair organization. F. J. B.



SCENES FROM SELIG'S "ALONE IN THE JUNGLE," TWO-REEL FEATURE, RELEASED JUNE 14.

FEATURE FILMS

The Battle of Gettysburg (New York Motion Picture Corporation).—The producers of this five-reel picture seem to be correct in their claim that it presents war scenes on a larger scale than ever before attempted on the screen. In many respects it is a wonderful production, vivid in the extreme, and, for the most part, extraordinarily exciting. Spectators will respond to the blood-stirring appeal of the troops engaged in a warfare that to all appearances is actual, and they will marvel at the enterprise and skill that have made possible the production of so lifelike a film. No amount of printed description could bring home, as does this picture, the magnitude of the Battle of Gettysburg and the terrifying slaughter it brought. Thomas H. Ince is the director, and he may properly regard it as his masterpiece. The country used as a setting is perfectly adapted to suggest a battlefield, with the long stretches of fields, broken by occasional hills and the general effect of distance. To all appearances thousands of soldiers have been used in depicting the three days' struggle of July 1, 2, and 3, 1863. We see the famous generals of the Civil War in consultation, and the maneuvering of the troops to gain advantageous positions; then charge after charge with maddened horses plunging through the pall of smoke that comes from booming cannon. Gunners, stripped to the waist, work like mad men until they are laid low by bullets, and others take their places. Men fall by the hundred, and the attack is renewed by fresh troops sent to their support, and so it goes until the famous charge and repulse of Pickett's division. If a camera man had been on the side line during the actual battle his film could scarcely have given a more effective impression of the horrors of war. As to the story that occupies most of the first two reels of the picture and then is almost forgotten, not much need be said. It is the conventional situation for Civil War stories in which a girl has a lover in the Northern army and a brother with the Confederates. The story is well handled and sufficient to form a structure on which to hang incidents of a personal nature, but the worth of the film goes far deeper; it is found in a wonderful visualization of the greatest battle in American history. D.

Captain Scott and Animal Life in the Antarctic (The Gaumont Company, Ltd., of London).—Pictures of Captain Scott and animal life in the great Antarctic were shown at the Lyric Theater for the first time last week, and to those who witnessed them the fact must have impressed itself that they were enjoying some of the most extraordinary pictures ever recorded. In part, the film is a pictorial record of the great adventure of Scott and his companions, which ended in their deaths; for the rest it is an intimate study of the life and habits of birds, seals, and whales. To one who is acquainted with cinematography and the difficulties that present themselves under certain atmospheric conditions, the most remarkable virtue of these films is the photography. Herbert G. Ponting, the official artist of the expedition, is a well-known camera man, and it is only natural to expect good pictures. Our expectations are more than realized, however. In the most vivid manner possible the spectator is carried right into the camp of these men, and shown the awful difficulties they encountered, the privations they endured, and their daily life up to the point where the final dash was made. Perhaps the most interesting scenes in the series, and ones that are imbued with grimness, are those showing Scott and his companions making camp, preparing food and sleeping in the tent in which their bodies were afterward found. In other scenes, profoundly stirring, we are taken upon the Terra Nova during a gale, and later over the side of the vessel to watch it crash through ice packs; again we witness killer whales chasing a young seal and a mother's effort to save it. With the moving pictures are shown several still ones, two of them found upon the dead bodies, showing the explorers posing at the pole and the tent erected by Captain Amundsen. G.

The White Slave (Vitagraph, May 31).—Adapted from one of the old-time melodramas, this picture, owing mainly to the splendid production and staging given it by the Vitagraph Company, will make a strong bid for the interest of a good portion of the picture public. In spots the photography appears to be deficient, and one must not expect to find a great amount of consistency in the story for the play lacks in most of the essentials of the modern dramatic plot. It is a bit odd to see Wah-No-Tee, the Indian, who loves the little slave boy, running around unattired among well-clothed people. It is impossible to figure out just how this tintype camera could have snapped the villain McClosky in the act of killing the boy; the picture is full of little irregularities. It is in two parts, and is listed as a feature. The first reel tells the tale of Zoe, an octoroon, who through ill-fortune becomes a slave. Several minor plots are woven into this girl's story, and unless the spectator is awake to what is happening every moment, he is apt to lose the thread. McClosky, a slave owner, is anxious to obtain possession of this girl, and kills a slave boy in order to do it. During the second reel Wah-No-Tee avenges the boy's death in a spectacular knife fight. Zoe is in love with and loved by George, her cousin, and a white man. Knowing that her love is hopeless because she is a slave, the girl finally commits suicide. Clara Kimball Young, playing the slave girl, does some effective work. G.

The Law and the Outlaw (Selig, June 4).—Tom Mix, whose trick riding is little short of marvelous, is the big feature of this two-reel Western, that in many respects is superior to most releases of its class. Scenes such as those in which Mix is shown in a struggle with an infuriated bull, and being dragged by a runaway horse, with one foot caught in a stirrup, give sensations aplenty to this drama of the Western plains. Mr. Mix is assisted by an excellent cast, in which Myrtle Stedman appears to particular advantage. She has just the wholesome personality required to give charm and reality to a portrayal of a ranch girl. The story is more consistent in its development, and, altogether, better than we generally find in films of this character. "Dakota" Wilson escapes from the penitentiary, and because of his prowess as a rider is employed as a cowboy on the ranch of Buffalo Watson. Ruth Watson is attracted by the stranger, and the romance grows with many exciting incidents to give it spice. A reward is offered for the recapture of "Dakota," he is placed under arrest, again escapes, and is caught when he falls from his horse. The girl remains true to him, and promises to wait until he has served his term. Photography and settings are admirable. Included in the cast are Lester Cuneo, Florence Dye, Marshall Stedman, and Rex de Rosselli. D.

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REVIEWS OF LICENSED FILMS

The Infamous Don Miguel (Kalem, May 24).—In a great many of the scenes making up this one-reel war drama, the photography is imperfect. This is to be regretted in that the backgrounds and settings are so picturesque and appropriate; the backgrounds make up one of the principal virtues of the picture. Henry Hallam in the role of Francesco Dias, a Cuban planter, does the most appealing and impressive work. Mr. Hallam in such a role as this has a peculiarly modest manner, which wins sympathy and interest from the outset. Harry Millards, cast as Don Miguel, is inclined to overact. Marguerite Courtot does her usual act of diving and swimming, besides looking quite sweet, and Mariam Cooper as Dixie, the visiting friend in Cuba upholds her part very well. Guy Coombs as the brother and young officer who saves the planter and the two girls from the hands of the villain is acceptable. He is not required to do much, however. The picture has some realistic and consistent battle scenes and withal, the film should be received very favorably. The story is only slight, giving excuse for the scenery, the battle, and the swim of Miss Courtot. G.

Cutey Plays Detective (Vitagraph, May 28).—Cutey, having taken the part of maids in school plays, is well prepared to act out such a role when the welfare of his sweetheart calls for it. Cutey loves a girl, but the girl's mother accepts with more favor the suit of Lord Goodbluff and informs Cutey that hereafter his visits must be discontinued. Now Cutey has reasons for suspecting the identity of Lord Goodbluff, and he enters the girl's house employed as a servant. How Cutey unmasks the lord and his accomplice winds up the story in pleasant fashion. Wallie Van is unusually good—though his grotesque appearance as the maid nearly spoils the delusion—and Courtenay Foote is excellent as the lord. His power of make-up and characterization is beyond criticism. J. V. Hurley is the author of the farce. The idea is an oft-used one. Larry Trimble has produced and directed the picture with good taste. There is mild amusement to be had throughout the picture, though the complications are rather weak. G.

An Almond-Eyed Maid (Edison, May 31).—This is a picture that requires very few subtitles, depending more upon the acting to make plain the meaning and furnish the entertainment. Mary Fuller makes up remarkably well as the Japanese maiden, and her acting is no less noteworthy. The story, while one of the simplest, is told with a note of sincere pathos, and there is a climax at the finish, where the little maiden (the toy of the American) gives her life to save her lord, which is pathetic indeed. Miss Fuller has made it so, and Richard Tucker and Gertrude McCoy have given acceptable support. Mr. Tucker is seen as Frank, a diplomatic attache, and Miss McCoy plays the role of the fiancee. Pette San (Miss Fuller) is rescued by Frank from her father, who is about to sell her into slavery. She is taken to the American quarters, and placed in the charge of Frank's fiancee to become her maid. Pette loves the American for what he has done for her, and she tries with all her simple charms to win his serious regard. When she fails to win other than a brotherly interest, jealousy rises strong within her, and she would kill the woman that stands between them. But fate wills it otherwise. Of good photographic quality and with artistic settings and costumes, the story is one of old Japan that will remain long in the mind of the spectator. Bigelow Cooper gives a good interpretation of the father. Dora M. Lynn is the author. Walter Edwin directed the picture. G.

John Burns, of Gettysburg (Kalem, May 31).—Kenean Buel in the role of John Burns does some character acting out of the ordinary; his work is the most interesting feature of the picture. There are several war scenes, some of them exciting, and some of them very dull. The play is a spectacular affair of the Civil War, based upon Bret Harte's celebrated poem. Guy Coombs, though required to do very little, does it well, and Mrs. Courtot and Anna Nilsson do creditable work. The story deals with an old man, John Burns, who, having lost his son in the early part of the war, is filled with a desire for revenge. His wife restrains him from joining the army, but when the cannonading of Gettysburg is heard and the neighbors flee, he sees his opportunity. Dressed in his best suit and high hat he becomes the jest of the soldiers, but refusing the shelter of the trenches, he stands before the enemy, quietly ramming his musket and firing shot after shot at the Confederates. Unconcernedly he leads a charge which turns the tide in favor of the Federal forces. The photography and settings are in strict accordance with the spirit of the piece. G.

Alkali Ike's Misfortune (Essanay, May 31).—Of the recent Alkali Ike pictures, featuring Augustus Carney, this farce is one of the most amusing and laugh provoking. Mr. Carney has admirable support, especially in the tall comedian, and while the photography is not the best in the world, the incidents are of such a nature as to keep the spectator continually in an uproar. What is subtitled "a short circuit" in Ike's electric belt is extremely funny, in spite of the fact that it is an old photographic trick. Ike is robbed of his suspenders, his hat and coat by the men who are clamoring to see Sobe Cluette, the belle of Lizardville, newly returned from the East, has to do his visiting in the "left overs" of the other men. He is roughly treated when he presents himself at the house. But fortune aids him in the presence of a drummer who has a wonderful electric belt for sale. The strength of a wearer of this belt is increased tenfold. Ike does it, and goes after the men who have cheated and robbed him. He throws them out of the house, and when they later pounce upon him for revenge there is a short circuit in the belt and objects move fast. Mr. Carney has not been seen to better advantage in some time. G.

Lone Dog, the Faithful (Lubin, May 31).—A human interest story relating to the West and the Indians, having a number of interesting scenes, good photography and acceptable acting. The picture can be called only a fair offering, however. Edgar Jones enacts the title-role. Clarence Burton plays Jim Wilmet, the settler, and Clara Williams, his wife. Jim Wilmet and his wife have befriended the Indian by rearing his child, the mother having died. Years pass by, and Lone Dog shows his appreciation in many ways. There is an uprising of Lone Dog's tribe, and he hastens to warn the settlers. His friends and child are killed and faithful in death, the Indian watches over their graves and himself waits for the forgetfulness of death. G.

One Can't Always Tell (Vitagraph, May 31).—Marguerite Berisch is the author of this pointed, laughable farce, wherein three girls lose a legacy by mixing the identity of their rich aunt with that of the new hired girl. The old maid refuses to do the extra work that the aunt's visit will require, and the nieces telephone for another. In the meantime the aunt, whom neither of them has ever seen, arrives and naturally they suppose that she is the new maid. The aunt allows the deception, and takes the maid into her confidence, inducing her to play the aunt. The girls are selfish, and her assumed position permits the aunt to discover this. Mrs. Mary Maurice enacts the aunt in a most pleasing style. Mrs. Kate Price is excellent as the maid. Van Dyke Brooks is the director of the picture. G.

If Dreams Came True (Vitagraph, May 31).—As a filler for the preceding comedy, If Dreams Came True is passable. A fat man's jealousy is aroused by the arrival of an old chum of his sweetheart's brother. He falls asleep to dream that the girl is eloping with the man in question, but awakes to find it all a dream. G.

When the Circus Came to Town (Selig, June 2).—There is a beautiful child, "Baby" Lillian Wade, playing the little mother in this sentimental story picture. Her companion, Roy Clark, is an apt little fellow, and together the children do some pleasing work. It is the sort of a picture that will appeal to the popular taste; it is wholly a child's picture produced with painstaking care. The spirit is such as to carry one back to his childhood and to those glowing emotions of anticipation before the circus came to town. The author has built a good plot, and the director has sought every possible chance to implant touches of human interest and pathos into the action. What could be more pathetic than the sight of those three children standing in front of the tent while their hopes of witnessing the circus dim and fade away because the older one realizes that he must give the tickets back to the lady who lost them? There is nothing gushing—the boy does not run to the lady in the trite way, and say: "Here, lady, are your tickets," in honest, George Washington style. His pause and the half-hearted way in which he hands them over (as if he was giving his very soul away) is far more effective. There is a punch in the picture, though some may consider it a bit far fetched to have two children living alone and keeping house in a garret after the manner of the hero and heroine of this tale. And the very last scene is a fitting climax. All the children's hearts are full of joy as they cluster about the kind lady to watch the wonderful tricks of the performers. Photography is good. Bessie Eyton plays the kind lady. G.

Dredges and Farm Implements in the West (Pathéplay, June 3).—An interesting as well as instructive industrial film. We see canals being dug by traveling dredges and engines; also there is a dredge, conceived by a genius, which digs up beds of dried up creeks, extracts what gold they may contain, and drops the refuse behind. Photography is standard. G.

A Market in Kabylia, Algeria (Pathéplay, June 3).—On the same reel with Dredges and Farm Implements in the West, this is somewhat interesting, though the photography is unusually poor. The spectator is taken on a tour and shown how the people in Algeria live and do their marketing. G.

Right for Right's Sake (Edison, June 3).—Nearly all of the photography in this photoplay is deficient, and the handling of the story is not above criticism. The work of Laura Sawyer, under the conditions, is excellent, and at moments she almost carries one away with the strength she puts into some of the scenes. The author or whoever is responsible for trimming the film, permitted a disjointed exposition and confusion of characters to the extent that the spectator more than once finds himself all at sea as to what the intentions or motives are. Obviously, there is an attempt to show some sort of a difference in moral standards of the average man and woman, but this analysis is not consistently carried out to the end. The character of Stanton, the district attorney, reverts to that of a man who is willing to send an innocent man to jail to further his own ends and in no possible way can be held up as a criterion. And this is also true of the woman. In a scene that is rather impressive, more by reason of the acting than the action, the woman points out to her husband his wrong and then leaves him. Possibly she did right, but it was forcing the husband to repentance purely through a physical medium, and not because of a sincere appreciation of his moral sin. When he returns to the wife it is as if he said, "I cleared the other man of guilt so that you would receive me graciously." For the reason that the spectator is conscious of the problem's sophistry the picture fails to score deeply. At all times the plot is obscure through faulty construction. Dorothy Davenport is pleasing. Benjamin F. Wilson gives rather a weak interpretation as the attorney. J. Searle Dawley directed the picture. G.

Let No Man Put Asunder (Essanay, June 3).—This is the story of a man who, through ill-temper, becomes separated from his young wife whom he loves. He goes West, de-

General Film Service

Schedule of Multiple-Reel Features

"ALONE IN THE JUNGLE"

Selig Drama in Two Reels. Released Saturday, June 14, 1913.

A story of love and daring in the jungle of tropical South Africa. The introduction of a lion hunt is an incident of the story second only as a thrill to the attack on a young girl by a beast erased from a bullet wound. Real lions—none of your "prop" animals—are used. A film that will make your patrons hold onto their seats right up to the finish.

"THE RIVAL ENGINEERS"

Cines-Kleine Drama in Two Reels. Released Monday, June 16, 1913.

This tale of the rails involves two engineers, one a surly chap, Stanley Novelli, and the other, Jean Caletti, a "hail fellow, well met." Stanley plots Jean's death and nearly brings it about. The latter, running an engine, the brakes of which have been "fixed" by Stanley, runs down a gang of workmen. Jean is imprisoned, but later is released and reunited with his family, while Stanley meets the tragic death of a suicide.

"THE WEAKER MIND"

Lubin Drama in Two Reels. Released Wednesday, June 18, 1913.

Another story involving two engineers, but this time in a different way. One is addicted to drink. The other attempts to save him from ruin, and eventually is successful. Bob Glore, "the weaker mind," fascinated by the wiles of Reina Loeb, a drunkard's daughter, sinks deeper and deeper into the mire of dissipation, but the influence of his friend is strong enough to bring him back to the path of right living. A story with a strong moral.

"A BROTHER'S LOYALTY"

Essanay Drama in Two Reels. Released Friday, June 20, 1913.

A "red blood" drama, featuring Francis X. Bushman in the dual role of Paul, the clergyman, and Hal, the erring brother. Hal becomes involved with a gang of counterfeiters and when punishment is to be meted out, Paul changes places with him. While attempting to carry on Paul's work, Hal strikes a clue that leads to the arrest of the counterfeiters, and, in the fight that follows the discovery, is mortally wounded. He clears his brother and all ends well. Photographically and dramatically one of the best films ever released.

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No one denies that the films known by the trade names, Biograph, Edison, Essanay, Kalem, Kleine (Cines-Eclipse), Lubin, Melies, Pathe, Selig and Vitagraph are the ***quality*** films of the industry.

Any exhibitor who uses General Film Service will attest that the prices charged for it are ***reasonable.*** In fact, one exhibitor was good enough to say not long ago that he would insist upon General Film Service even at twice its present cost.

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GENERAL FILM COMPANY

termined to make a man of himself, and takes employment at one of the mines. A year later the wife comes West as the owner of the mine, having received the property from her dead uncle. She fails to recognize her husband with his full beard. In protecting her against the assault of a drunken miner, the husband is shot, his beard is shaved off, the wife recognizes him, and there is a reconciliation. Up to the time that the wife follows the husband out West the plot develops almost perfectly. A particularly fine scene opens the picture where Francis X. Bushman, as the husband, signs the papers which separate him from the wife. Ruth Stonehouse. The photography and settings throughout are good. However, from the the moment that the drunken miner is introduced the interest slackens; the development from here on is extremely poor. Introducing this drunkard seems rather a lazy means of bringing the story to a happy climax, but when the husband, after throwing the miner out of the office throws his gun after him so that he may snatch it up and shoot him with it, one revolts at the absurdity. All this is to give some excuse for Arthur removing his beard. A subtitle is inserted, reading: "Arthur's mood is trivial, but causes the loss of his beard." Mr. Bushman does what he can with the part. G.

The Ranch Hero's Revenge (Biograph, June 2).—Because the action is kept up, because the acting is sincere and artistic, especially that of Claire McDowell and Lionel Barrymore, and because the whole is topped off with a stirring climax of rather a tense nature, this picture holds one's interest. The story is rather ordinary, a trifle old, and even though one can guess what the end will be almost from the outset, there is always the question of just how the end will be achieved. An adventuress goes West and marries a ranchman with the idea of cheating him of his money. She falls in love with her husband, and is far from willing to keep her side of the bargain when her partner arrives. Miss McDowell rises with considerable strength to those scenes where the man attempts to force her into compliance. The acting of Harry Carey is always intelligent and usually effective. Several of the scenes are badly photographed—an unusual thing for the Biograph Company. The husband returns and imagines that his wife has eloped with the stranger. He pursues, and, closing in on the pair, shoots the stranger dead. He learns that his wife loves him, and was seeking to save his money and not to elope. G.

Professor Nutt (Edison, June 2).—To the amusing personality of Dan Mason enacting the title-role, must be ascribed a major portion of the credit for what entertainment this farce affords. William Wadsworth and Mrs. C. Jay Williams handle their respective roles in the best way. The humor, which has been well distributed throughout the picture, is of a clean, spontaneous type, though not provocative of much laughter. There are moments when the action is inclined to drag; tightening up the action all round would have improved the piece. Nutt is a strict vegetarian—he carries his meal with him in the shape of nuts in his pocket. Visiting in a neighboring town he meets an old friend who invites him home to dinner, telling him that the wife would be delighted to receive him. It so happens that the wife has nothing in the house for dinner—the wash woman having spoiled what was prepared. After trouble of all kinds a nice meal consisting of chicken and various other articles is placed before friend Nutt. When the professor extracts his food from his pockets, sweetly refusing the chicken and other articles, the wife and husband come near to collapsing. The farce was directed by C. Jay Williams. G.

The Bandit's Child (Kalem, June 2).—Failing to make good in the city a young man leaves his wife and child and searches for work in the country. Failing here he steals a pie to appease his hunger, and because the cowboys treat him to a sound thrashing in punishment he goes out into the woods, locates in a deserted cabin, and turns bandit. With no word from the husband the wife finds her way out West, and takes up school teaching. Five thousand dollars has been offered for the apprehension of one "Red Nick," wanted for horse stealing, cattle rustling, and sundry other crimes. When it seems that the bandit is about to fall into the clutches of a cowboy, the mother discovers his identity, rids herself of the cowboy by handcuffing him to a tree, and makes good the escape of herself and husband. One year later, the husband having made good, the couple with the child are starting out on a new life. In a general way the subject matter is conventional; the author has failed to mold it into a plausible plot. The incidents are plausible in that the husband might have turned bandit, and that he might have afterward repented. But the motive for his turning bandit is lacking—just because he failed to find work, and because the cowboys gave him a beating cannot be considered seriously. And who will say that a man can make amends for cattle rustling and horse stealing in one year's time—that he can hope for the sympathy of reasonable people? Several of the scenes individually are excellent. Particularly fine is the one where the man falls with his horse in the creek while being pursued. William Brunton, Martin Sais, and Eileen Paul are seen in the leading roles. G.

A Woman's Heart (Lubin, June 2).—Though the photography and settings of this photoplay are adequate, one does not feel the realism or sincerity of a well-balanced photoplay. In fact, the picture is utterly impossible so far as the story is concerned, and the acting is little better. The hero is a feeble sort of a character, who turns his back upon the girl he is engaged to and succumbs to the wiles of a gypsy with the innocent trust of a child. The heroine goes to the fortune teller to have light thrown upon the cause of her trouble, and she sees a vision of some sort in a spring. For some silly reason, not made known, the boy leaves a note for the gypsy girl, telling her to meet him at the well, and that he has gone to get the ranch payroll. When he arrives at the well he receives a blow on the head. The heroine saves and forgives him. The modern photoplay has outgrown such stories. G.

Pathe's Weekly (Pathe'play, June 2).—Considerable interest will center around the scenes in this issue, showing the New York Civic parade composed of 30,000 men, representing all the activities of the great municipality. As a whole, however, the weekly is rather dull compared to past ones. Among other events shown we have the bicycle races for the Pierce Cup at San Leandro Cal., won by the New Century team; the second tornado to visit Nebraska, sweeping through the city of Seward, killing nine people and causing $200,000 property damage, and the King and Queen of Denmark visiting the Court of Schwerin, Germany. G.

What God Hath Joined Together (Vitagraph, June 2).—Anne Schaefer does some creditable character acting as Kate, the unkempt wife of "Spanish Dan." Monte M. Katterjohn, the author of the scenario, has the essence of a good photoplay, but he has failed to make clear some of the essential points in the plot. As a result the real issue of the story is lost to the spectator. If Kate is supposed to be the wife of Dan, the spectator, is not made sufficiently aware of it. In trying to protect the woman from the assaults of Dan, Jim Kennedy is shot. Dan escapes. Kennedy, out of gratitude for the careful nursing Kate has given him, gives her a home. His luck at gold hunting is poor, and when word comes of a big strike, he commences to pack his kit for the trip. Kate loves the man, and when Jim finds some baby clothes in the closet, he brings the minister and marries the woman instead of leaving home. The spectator is astray at this juncture; our supposition that Kate is Jim's sweetheart is strengthened by the fact that Dan still lives. If she was Dan's wife and the baby was Dan's, and Dan still lived, how could she marry Jim? The action is a bit slow, and it is only the acting of George O. Stanley, Anne Schaefer and Robert Thornby that holds the interest of the spectator. Rollin S. Sturgeon is the director of the picture. G.

Scenes in Manila (Selig, May 29).—That antiquity and up-to-the-minute civilization are strangely combined in Manila is the impression left by this film. An example of remarkably beautiful photography is found in the closing scenes, showing a sunset from the Bridge of Spain. D.

White Lies (Pathe'play, May 29).—In one instance, at least, the photographic qualities of this film are unusually high. The studio set represents a conventional parlor, and through the window at the rear we see heavy, black clouds and blinding flashes of lightning. A bolt strikes near the window, and the heroine of the story falls blinded. It is just after she has declared her love for Dan, the younger of two brothers, while Bill, who also loves her, stands dejectedly in the background. From this point the picture shows the cowardly behavior of Dan, who deserts the girl because she is blind, and the strong character of Bill, who in the end impersonates the missing lover that Lillie may be saved from dying of a broken heart. This is the white lie that gives the picture its name. Altogether, it is a very creditable film of more than ordinary interest. D.

Tandjong Priok, the Harbor of Java's Capital, Batavia (Melies, May 29).—A thoroughly worthy offering that will give American audiences a clear idea of busy corner of the globe, about which they know little. Some of the most interesting views show the quay where coffee, sugar, quinine, and indigo are being shipped to all parts of the world. D.

The Foster Brothers (Melies, May 29).—About three-quarters of a reel is utilized in telling this trivial story. The photoplay was made in Australia and natives are seen in all but the principal roles. Two men are hunting, both see a movement in the grass, they fire simultaneously, and are horrified to find that they have killed a native boy. The tribe demands the life of one of the men in payment, and, as it is not possible to tell who fired the fatal shot, they cut cards to settle the question. In the end the chief of the tribe is appeased by a necklace of jewels. The story and the acting are equally artificial, and the settings, while somewhat unusual are not sufficiently attractive to compensate for other shortcomings. D.

Their Baby (Essanay, May 29).—Reasonable commonsense that might be expected from ordinarily intelligent people has been set aside for the purpose of a farcical situation, and not a particularly new one—that in which babies are confused. Jack and Dorothy have dinner with a young married couple, leaving their baby in charge of the nurse. Jack flirts with his hostess, Dorothy becomes jealous, and after a squabble she fears that Jack will steal the baby and disappear. Strangely enough, the husband entertains similar suspicions of his wife, and both hurry home to carry the infant to safety. It happens that the nurse is entertaining other nurses, who have brought their charges, and Jack and Dorothy walk off with other people's babies. The scene at the police station and the final settlement of the trouble may be imagined. It is extremely light farce well enough presented, and may please an audience that does not stop to think.

A Dangerous Foe (Biograph, May 29).—Melodramatic situations are well arranged in this film to produce excitement, and the direction and acting are expert; more than that, the picture does not aim to achieve. A judge sentences a criminal to a long term in the penitentiary, and using his sweetheart as a messenger the condemned man communicates with his brother, "The Bull," telling him to "get even" with the judge. This "The Bull" attempts to do by stealing the judge's little daughter, an effort that would have been successful save for the interference of a Chinese laundryman, who cleverly saves the child. The part of the Chinaman is played by an Oriental, who looks as if he had just stepped out of a laundry. Some bits of business, such as the manner in which the convict passes a note to the woman who visits him in jail are particularly ingenious. D.

Captured by Strategy (Kalem, May 28).—Evidently, the author of this play has labored very earnestly to furnish a dramatic background for the one spectacular incident, a man lifted by a dredge and thrown far out over the water to be dropped onto the deck of a passing ship. To one who is a constant patron of the pictures and looks for a consistent purpose in the plot, there can be no doubt that the author has practically failed. The acting of Boyd Clark, the young hero, might be that of one who is wholly unfamiliar with the art; he is stiff and self-conscious. Mariam Cooper, as the heroine, is somewhat better, and James B. Ross is very acceptable as the old John Richmond. Commanding the boy to leave his place, the girl's father forbids her to marry him. Later, several tramps plan to rob the old father, and follow him onto a river boat for this purpose. The boy, learning of this, follows to interfere. Missing the boat he seeks the assistance of a dredge, lands on the boat and captures the tramps. While there is no motive given for the father refusing to allow the hero to marry his daughter, and while it is a curious thing that two tramps could boldly take passage on a river steamer and walk the decks without a ticket, and while there was no reason that the boy should fall out of the barn loft (unless, perchance, it was right down awkwardness) into the hands of the tramps, and while there is nothing to indicate how the boy knew the tramps were to follow the old man onto the boat, and while these two tramps stand gazing into a window fully in sight of the people they intend to rob where they could not help being seen (unless the family were blind), and while it may seem odd that this crime was planned and put into operation in broad daylight, still the picture might be called fair by some. G.

KALEM FILMS

THE DETECTIVE'S TRAP

Stolen jewels are found in a satchel purchased at a sale of unclaimed baggage. A resourceful detective succeeds in tracing and apprehending the thieves.

Released Monday, June 23rd ***Special 1 and 3-Sheet Posters***

The Knight of Cyclone Gulch

A timid sheriff effects the capture of a bad man in a most unusual manner.

(On the same Reel)

Curing Her Extravagance

The husband tries many ingenious schemes to curb his extravagant wife's expenditures.

Released Wednesday, June 25th

The Cloak of Guilt

Miss Alice Joyce in a novel drama. A young woman is unjustly suspected of theft. Later a broken perfume bottle is the means of establishing her innocence.

Released Friday, June 27th

Out of the Jaws of Death

The rascally overseer imprisons his rival in an old steamboat which takes fire. His victim is about to despair when a thrilling rescue is effected.

Released Saturday, June 28th
Special 1, 3 and 6-Sheet Posters

The Struggle

A Powerful Drama of Capital and Labor.

Special Release Wednesday, June 25th

Special 1, 3, 6-Sheet Posters

KALEM COMPANY
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NEW YORK

CURRENT PRODUCTIONS BY EDISON DIRECTORS

J. SEARLE DAWLEY — Dances of the Age; Right for Right's Sake; Some Spots In and Around Los Angeles
NEXT—The Diamond Crown—July 12

C. JAY WILLIAMS — Professor William Nutt; Don't Worry; Beau Crummel and His Bride
NEXT—He Would Fix Things—June 18

CHARLES J. BRABIN — A Concerto for the Violin; A Race to New York; Mercy Merrick
NOW MAKING PICTURES IN ENGLAND
NEXT—While John Bolt Slept—June 7

WALTER EDWIN — The Translation of a Savage; An Almond-Eyed Maid; Her Royal Highness
NEXT—Marie Stuart, Part I, II, III—June 21

GEORGE A. LESSEY — An Unwilling Separation; The Honor of a Soldier; Apples of Sodom
NEXT—Twin Brothers—June 17

JAMES KIRKWOOD
DIRECTOR AND LEADING MAN
VICTOR FILMS

KING BAGGOT
A FACE AS WELL-KNOWN AS THAT OF
THE MAN IN THE MOON
NOW IN EUROPE ADDRESS SCREEN CLUB

MISS FEALY'S FIRST FILM

King Rene's Daughter is the name of the film that marks Maude Fealy's photoplay debut. It will be released June 24. "A poetic drama from the Danish of Hearik Hert" is the producer's description, and the production is stated to be a pretentious one in two reels, employing hundreds of people. In the cast with Miss Fealy are Harry Benham, David Thompson, Ethyle Cooke, Leland Benham and Mrs. Lawrence Marston.

Miss Fealy has gone to New Rochelle to live for the Summer, and there is no truth to the report that she joined a theatrical stock company in the West. She will go right on working for Thanhouser, and the nearest the Western city will get to seeing her will be in Thanhouser films.

RAMO FILMS POPULAR

The success of Ramo films has been unusual for a comparatively new brand of pictures, and the individual efforts of C. Lang Cobb, Jr., have been largely responsible for successfully establishing a market. Mr. Cobb made an enviable record with the Reliance Company and is widely known among exchange men and exhibitors. His aggressiveness and individuality have been valuable factors in the launching of the Ramo products.

"QUO VADIS" NOT FOR SALE

George Kleine, proprietor and manager of the sensational photodrama success, Quo Vadis, made by the Cines Company of Italy, positively refuses to sell state rights or to lease his property to any one. Mr. Kleine will have fully fifteen companies touring the United States and Canada by Sept 1. Quo Vadis, as presented by Mr. Kleine, is in eight reels, divided into three acts, and special music has been arranged and composed for the performance. The Cines production comprehends the entire Sienkiewics story, and is full of wonderful features.

THE "NEW MAJESTICS"

C. J. Hite has finally completed the organization of his "New Majestic" Acting Company. The roster of principal players is: Fred Mace, Marguerite Loveridge, William Garwood, Francelia Billington, Lamar Johnstone, Ann Drew, Ernest Joy and Dick Cummings. Of these, Mace was with Biograph and Keystone, Miss Loveridge with Biograph and Kinemacolor, Joy with Kinemacolor, Garwood and Miss Drew with Thanhouser, Johnstone with Eclair, and Cummings and Miss Billington are in the "new faces" division.

"GLOBE TROTTERS" RETURN

After a trip through eastern and European countries that ended sooner than planned, but was highly successful in every respect, the Vitagraph "globe trotters" returned to New York, last week, with many pictures to their credit. In the party were Mr. and Mrs. Maurice Costello, their children, Helen and Dolores; James Young and wife (Clara Kimball Young), Mr. and Mrs. W. V. Ranous, G. F. Mullin, scenario writer; Stephen Smith, business manager; Harry L. Keepers, camera man.

STUDIO GOSSIP

AT the Allen Academy of Arts, Hartford, Conn., a vote was taken on the handsomest and most competent moving-picture actor. Courtenay Foote, of the Vitagraph Company, was the favorite by a vote of 806 ballots out of 1,007. This is "some" popularity when we take into consideration that the Allen Academy of Arts is composed entirely of young women students.

LAST WEEK was characterized by a lot of hustle not connected with the making of negatives, for the American forces at Santa Barbara moved into their handsome new studio quarters in the mission city. Fifty thousand dollars has been spent in the erection of an edifice which is not only a distinct addition to the architectural possessions of the town, but an ideal studio as well.

NED BURTON, formerly of the well-known vaudeville team, Burton and Brookes, has joined the Pathe Freres Stock Company, to play a line of character-comedy parts similar to those of John Bunny of Vitagraph fame. The first picture featuring Burton is entitled His Lordship's Romance, released June 11.

OSCAR C. APFEL has the ground plans completed for a three-reel starring vehicle to introduce Rosemary Theby as a Reliance standard-bearer. The Tangled Web is the name of the drama, which will be released on June 28.

RODMAN LAW is on his way to St. Johns, New Brunswick, where he will find the highest spot above the St. Johns' Falls, from which he can slide down a rope and plunge into the raging waters as the hero of a coming Reliance drama. Edgar Lewis, with a company of Reliance players and four camera men, will assist in the production.

SELIG'S FEATURE OF THE YEAR

"ALONE IN THE JUNGLE"

A Phenomenal Wild Animal Sensation

IN TWO REELS

A vivid, gripping and all enthralling romance of the dangerous, animal infested junglelands of Africa—teeming with blood curdling incidents and exciting situations. A masterpiece of fascinating realism. Read the trade journal reviews.

The Picture Without Precedent or Parallel

RELEASED AS A TWO REEL SPECIAL ON JUNE 14th

SELIG'S IS THE QUALITY PROGRAM

June 23rd. **THE KENTUCKY DERBY.—At Churchill Downs.** An intimate topical review of the country's greatest horserace.

June 24th. **THE MARSHALL'S CAPTURE.** A western romance dramatic in the extreme.

June 25th. **PAPA'S DREAM. A Laughable Comedy.** On the same reel with: **THE CITY OF GOLD.** An educational far east travelogue.

June 26th. **WHEN MEN FORGET.** A dramatic story of the tragedy which resulted from an artist's quick rise to fame.

June 27th. **A WESTERN ROMANCE.** An appealing tale of red-blooded elemental life in the west.

HAVE YOU BOOKED "THE LAW AND THE OUTLAW" YET???

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RELIANCE CO., 540 W. 21st St., N.Y.
Recent Releases:
"A WIFE'S BATTLE"
"THE GOOD WITHIN"
"THE BAWLEROUT (3 REELS)

Saturday, June 14th
Greatest Three Reel Regular Release Ever Produced
HALF A CHANCE IN 3 REELS
A Powerful Picture-Dramatization of Frederick Isham's Popular Novel.
RELIANCE
Staged by Oscar C. Apfel with George Seigmann, Edgena DeLespine and the RELIANCE FAMOUS "FEATURE" PLAYERS
Broadway Production 1, 3 and 6-Sheet Posters
MUTUAL PROGRAM

THE Solax baseball team gave its first annual ball and entertainment at Celia's Hall, Fort Lee, N. J., on May 29. Several hundred persons attended and were received by Mr. and Mrs. Herbert Blache. The proceeds were used for purchasing uniforms and a general baseball equipment. After defraying all expenses, $200 were placed in the bank to the ball team's credit.

JAMES GORDON, until recently with the Edison Company, is playing with the Famous Players' production of Mrs. Fiske in Tess of the Durbervilles.

THE ESSANAY STOCK COMPANY at Ithaca, N. Y., under the direction of Theodore W. Wharton, will hold an auction sale at one of the leading photoplay houses in that city, June 14. The sale will be held to introduce "Alkali" Ike dolls. Beverly Bayne, Helen Dunbar, and several other Essanay players, will participate in the sale.

The Hundredth Performance

AT THE

ASTOR THEATRE, NEW YORK

Monday, June 9th, 1913

Stupendous Kleine-Cines Photo-Drama

QUO VADIS

(Copyright, 1913, by George Kleine)

IN THREE ACTS **Over 8000 Feet of Film** **Performance Lasting 2¼ Hours**

MAKING RECORD RUNS WHEREVER SHOWN

Monday, June 9th, 1913	100th	Consecutive	Performance	at the Astor Theatre, New York City
	71st	"	"	at McVicker's Theatre, Chicago
	57th	"	"	at the Garrick Theatre, Philadelphia
	57th	"	"	at the Academy of Music, Baltimore
	28th	"	"	at Teller's Broadway Theatre, Brooklyn

The Critics have taxed the English language in expressing their admiration for this photo-drama. We quote two from each city:

At ASTOR THEATRE: New York:

"Superbly shown at the Astor —'QUO VADIS' superior to play."—*New York Sun.*

"The most pretentious motion picture play seen here."—*New York Herald.*

At McVICKER'S THEATRE, Chicago:

"Astounding—they make stage endeavors of the kind seem pitifully futile."—Percy Hammond in *Chicago Tribune.*

"Terrifying and inspiring—exquisitely religious — stupendous."—Amy Leslie in *Chicago Daily News.*

At GARRICK THEATRE, Philadelphia:

"Of superlative merit—thrilling and spectacular."—*Philadelphia Ledger.*

"Probably the most ambitious set of motion pictures ever shown in this city."—*Philadelphia Bulletin.*

At ACADEMY OF MUSIC, Baltimore:

"Exciting—holds the audience spellbound."—*Baltimore American.*

"Audience expressed its admiration of an extraordinary exhibition."—*Baltimore News.*

At BROADWAY THEATRE, Brooklyn:

"Held a large audience enthralled for over two hours and a half."—*Brooklyn Standard News.*

"The photo-play created a tremendous impression on the Broadway audience."—*Brooklyn Times.*

QUO VADIS is the first photo-drama considered worthy of exhibition in the Astor Theatre, New York City.

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GEORGE KLEINE - 166 No. State Street, Chicago, Ill.

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REVIEWS OF UNIVERSAL FILMS

The Count Retires (Imp, June 7).—A very humanly done half reel. The director, George Tucker, has taken an extremely trite story, and, by able touches, gives it sincerity and interest. Father wishes his daughter to marry a count, although the girl loves another. The count realizes that the young woman can never love him and he proposes that the loser of a card game will retire from the field. Then he gracefully cheats that the other may win. The story is old, but the directing and acting are excellent. Jane Gail is especially good as the daughter. S.

Hy Mayer Pen Talks (Imp, June 7).—The cartoonist of the New York *Times* cleverly makes fun of the fashions, the suffragettes, the cubists and even himself. On the same reel with The Count Retires. S.

The Kidnapped Train (Victor, June 9).—Rather effective melodrama, due to James Kirkwood's direction and the playing of Gertrude Robinson. A strike is threatened at the foundry where the girl is employed as stenographer. The manager has been robbing the workers by means of a false payroll. The girl discovers the misrepresentation and telegraphs to the owners. The manager takes the available money, locks the stenographer in the safe and escapes on a train. The stenographer's lover, a railroad fireman, traces the girl to the safe and pursues the villainous manager with an engine. He overtakes the train, brings back the manager and forces him to open the safe. The railroad chase is a vigorous feature and the mob of strikers looks real. The photography is good. There is one slip in the picture. The girl sends the telegram to the owner. Later the owner of the foundry is seen reading the telegram. The flashed telegrams are identical. S.

The Ranch Girl and the Sky Pilot (Frontier, June 7).—The new minister lacks a congregation, until the strenuous ranch girl rounds up "the boys," and makes them go to church. The acting is merely passable, and the photography varies in quality. S.

The Spider (Eclair, June 6).—A tinted half-reel in which players of the Imperial Theater at Yeddo depict a Japanese tragedy in pantomime. Tamayo is in love, and she repulses Guambo, who crushes a poisonous spider into the drinking cup of the lovers. With her sweetheart dead from poison, Tamayo ends her own life. It is a sort of Japanese Romeo and Juliet, and is a picturesque offering. S.

He Could Not Lose It (Eclair, June 8).—An aimless and dull half-reel, in which a tramp is forced to push around a wheelbarrow that doesn't belong to him. If the director had a scenario, it isn't apparent. The playing is far from praiseworthy. S.

The Bear (Rex, June 22).—This picture is very melodramatic. The girl's sweetheart is fascinated and falls in love with her chum. The young woman has a scar upon her face, and she plans to get revenge by cutting her rival's face while she sleeps. An artery is severed and a blood transfusion operation is necessary to save the young woman's life. The girl volunteers and gives her blood to save the rival she had wronged. Jeanie MacPherson plays the girl sympathetically. Under efficient direction, Miss MacPherson would be a young actress of wide possibilities. Of course, she is almost lost in this sort of lurid melodrama; but, on the whole, she stands out as an appealing figure. With simplicity as the keynote of her acting, she should have an unusual future in screen drama. S.

Billy in Armor (Gem, June 2).—Father refuses to tolerate Billy, because he wishes his daughter to marry a count. The "nobleman" is really a thief and when Billy masquerades in father's newly-purchased suit of armor to be near his sweetheart, he sees the count steal some of the girl's birthday jewels. Then she brians about the arrest of the bogus man of title. Billy steals the jewels back from the count, and drops them into father's pocket. A moment later Billy picks up a brooch lost by the girl's mother, and he drops this into the count's "pocket. The police find the brooch in the man's pocket. There was no reason for Billy to steal back the jewels, and then a moment later substitute the brooch. Billy Quirk and Violet Horner play the lovers. The photography is clean cut. S.

The Pillar of Peril (Frontier, June 5).—The title is unexplainable. Father objects to his daughter's sweetheart, so the young man enters the government forestry service. Meanwhile the girl is made prisoner in a lonely cabin by two drunken trappers. While they play cards —"The spoils to the victor," according to the sub-caption—she manages to set the cabin on fire. The hero sees the smoke, hurries to the scene and rescues his sweetheart. So father relents and shakes hands with his future son-in-law. The story opens slowly and is merely crude melodrama. The photography is exceedingly bad—hazy and dark at times, and is marred by static. It was hard many times to even see the faces of the players. S.

False Love and True (Crystal, June 19).—This drama does not get above the level of conventionality. A bogus Italian count tries to win a pretty young heiress that he may get her fortune. When a newly discovered will turns her fortune to another and leaves the girl penniless, he disappears. She still cares for him and rejects the love of a young detective. Fred. Keene, the crime unraveler, however, wins the girl's love when he reveals the "count" as a crook and a murderer. The final scene shows Keene about to detect a kiss. The only interest of the drama comes from the playing of pretty Pearl White. The camera work is good. S.

A Call From Home (Crystal, June 17).—Having discovered that he has purchased worthless mining stock, a young man follows the salesman out West, and tries to steal his money back. As he is about to break into the salesman's room, a telegram is delivered to him from his wife, saying that she fears that he is in danger and to return home. He follows her advice, and is about to leave when the stock broker approaches him with a large offer for his stock; gold has been discovered. The picture will have small amusement value for the higher class of patrons. Photography is deficient throughout. G.

The Twins of Double X Ranch (Frontier, June 14).—To delineate this picture to its proper class is a difficult matter; it is a mixture of farce and burlesque with some exceptionally lively moments. There is cleverness evidenced in the acting of the two vivacious young girls assuming the roles of the twins. Full of all sorts of pranks they secure some of their uncle's love compound, and pour it in the well. Every one who drinks from the well is affected with Cupid's arrow in a serious manner. Even the cattle are made victims. There are several good laughs in the picture. G.

Her Joke on Belmont (Crystal, June 15).—Aside from the physical deficiencies of the photofarce, the plot is ordinary and at times silly. G.

An Expensive Drink (Crystal, June 15).—On the same reel with Her Joke on Belmont. A wife wishes to cure husband of drinking, and to accomplish this changes a doctored whiskey bottle in the cupboard. Husband detects something wrong, imagines that his dealer has cheated him, takes the bottle back and exchanges it for a new one without the wife's knowing it. She pours some of the whiskey into the coffee, thinking that it is the medicine. Husband's employer drops in, and is invited to have a cup of coffee. They all become intoxicated, and in the end the husband loses his position. There is little to amuse in the picture. G.

Without Reward (Nestor, June 16).—A Western bad man, with $1,000 reward on his head, enters a cabin, sees a sick child and goes for a doctor, knowing that it will cost him his liberty. He saves a life, and for this is given his liberty with forgiveness from the settlers. Besides having a weak story to begin with, the plot is badly constructed. We know nothing of the outlaw, and there is nothing to indicate why he should be so ready and willing to sacrifice himself for this child whom he has met for the first time. There is an evident effort—too evident—to work up suspense that does not meet with success. No restraint is shown in the acting—the whole tone of the piece is too melodramatic. Photography is slightly above the usual. G.

The Higher Law (Imp, June 12).—For those who delight in the ultra-melodramatic, eleventh moment situation, this picture will afford a certain amount of amusement. However, the best feature of the piece is the photography. The story derives its name from one of the last scenes where a bolt of lightning strikes the villain dead when about to shoot his two victims. With the double purpose of revenge and robbery, the drunken fellow attacks the house after having shot and severely wounded the husband. The wife tries to keep the man out, and the man, as if crazed, continues to smash his way in. She sends her dog with a note for assistance. It would appear that the assistance was about to arrive too late when the bolt from heaven did its work. It can be reasonably suggested that there is no motive of a sufficient nature to cause this drunkard to seek revenge in such a manner, and only a crazy man would act as he does. The bolt of lightning coming out of a clear sky is too convenient to be plausible. G.

Hearts and Flowers (Gem, June 9).—Even if one were able to derive an intelligent conception of this story, it would not be possible to take the picture seriously. There is something about an organ grinder and his sister, who loves an artist, who loves a fair lady who loves a violin player, who is the friend of the artist. According to the expressions on the players' faces matters seem to be adjusted at the finish to please every one, but further than that the spectator cannot draw conclusions. Direction that allows an actress to go directly from a room onto a balcony wearing one dress in the room and another as she appears outside is bad. This, however, is only a suggestion of the several faulty points in the staging. One scene (the last) provokes an outright laugh, when it is really meant to be serious. G.

Alladin's Awakening (Nestor, June 20).—Alladin's Awakening is an amusing bit of nonsense, built along accepted forms of picture farce. A young clerk spending his vacation at the seashore without money falls asleep and dreams that he has found a magic bracelet, which by rubbing satisfies any wish he may make. He wishes for girls and money, and has them aplenty. There is an abundance of pretty girls, and the acting of the player in the part of the clerk is particularly fine. G.

Dad's Surprise (Nestor, June 20).—A short little farce wherein two girls, having been refused the privilege of giving a party by their father because of the expense, plan a surprise party, instructing their friends to buy refreshments and charge them up to dad. Dad is pleased with the party, and especially over the fact that the members have footed the bill. When he receives the bill himself his anger amounts almost to a riot. The picture is artistically done, and no doubt will receive a warm reception. G.

Friendly Neighbors (Powers, June 18).—One of the worst example of farce we have observed in a long time. Friendly Neighbors is like a knockabout sketch one might see at a cheap burlesque show. There is a comedy German tailor and an eccentric Irish cobbler, and both are fascinated by a gay widow. The tailor measures the widow for a gown, and the cobbler appears shocked at his glimpses of the woman's ankle when he fits her to shoes. The tailor places a hot flatiron to the Irishman's trousers (the cobbler is inside), and the remainder of the "humor" is of the same type. This sort of farce is a waste of film. The playing is exceedingly poor. S.

The Stolen Idol (Rex, June 19).—The picturesque touches of direction and the beauty of Marzarita Fischer as an East Indian priestess give interesting qualities to this offering. A professor steals an Indian idol, the East Indians follow and recover it. In its stead they leave a deadly machine, the released fumes of which kill the professor. A friendly detective starts on the case, and traces the Indians to the house of an Oriental healer. Just as he confronts the priestess, a trap door drops him into the waters below. He falls to strike upon an upturned sword, and an Indian leaps after him with a knife. They fight, the police break into the house, and the victorious detective is rescued. But the priestess has escaped. The melodramatic romance is rather well worked up, but the climax is weak. An outgoing steamer, apparently with the girl on board, is shown along with a view of her worshipping at the foot of the idol. A more vivid finish should have been devised. Miss Fischer makes a pretty priestess. A somewhat similar drama was recently released by a Licensed Company upon a split reel. S.

Black and White (Crystal, June 8).—When Harold falls in love with Lilly, the jealous Mabel sends a bottle of skin-stain as toilet water to the girl. Later she faints at Lilly's home, and the other pours the toilet water upon her face. So she is caught in her own trap. A passable farcical half-reel. S.

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MUTUAL FILMS

When Luck Changes (American, June 2).—An old story, done in a crude and elemental manner. It is melodrama—melodrama that is so obvious that the machinery squeaks. Jim returns to find the girl he loves is the wife of another, a brutal drunkard. Picture heroines have a habit in Western pictures of marrying brutal drunkards. The husband, who is a gambler, treats a half-breed in an inhuman manner, and the other steals the husband's revolver, shooting him with his own weapon. Suicide is suspected. Jim meanwhile discovers gold and comes to the widow. There is a happy little kissing climax. The camera work is good.
S.

Italian Hearts (Reliance, June 2).—Luigi falls in love with Rosa, who already has a sweetheart, Antonio, in Italy. Luigi is a bootblack. Antonio finally comes to America, and quickly reveals the fact that he is a villain. He neglects Rosa and a quarrel develops with Luigi. They challenge each other to a stiletto fight, and adjourn to a fruit establishment, where the duel is started. Rosa has overheard, however, and the fight is stopped by the police. Antonio is led away after Rosa prevents him from stabbing Luigi. Irving Cummings plays Luigi. Like the other players, he is not successful in catching the Italian atmosphere. The elaborate way in which the duel is arranged is improbable. Real Italians would have settled their quarrel on the spot. The story is rather feverish melodrama. The photography is good.
S.

Hearth Lights (Reliance, May 26).—Conventional melodrama. Paul Norton is a struggling artist. He attracts the attention of Kent Rankin, an artist, whose work is being severely criticised by the art critics. Kent buys a lot of Norton's paintings, and palms them off as his own. The paintings are pronounced to be great, and Kent's name is made. Meanwhile Norton rescues the girl whom Kent loves from a thieving tramp, and she goes to his home. There he paints a picture of her at his fireside, calling it "Hearth Lights." Later Kent buys the picture, enters it in a contest, and wins a $5,000 prize. The girl sees the picture, and unmasks Kent as a fakir. The curious thing about the story is the fact that Kent, upon buying "Hearth Lights," doesn't recognize the girl in the picture as his sweetheart. The obvious and instantaneous way in which the critics are displeased with Kent's paintings, and are enchanted with Paul's work is rather absurd. The acting is fair.
S.

Barney Oldfield's Race for Life (Keystone, June 2).—A farce with real laughs and a thrill. It is a screen Desperate Desmond with a plotting, leering villain who pursues the beautiful heroine right through the picture. He finally chains her to the railroad track, but the hero arrives in the nick of time by means of Barney Oldfield's racing car. Trick photography gives the scene, showing the oncoming locomotive a vivid thrill. Mabel Normand as the tearful heroine. Mack Sinnott as the heroic hero, and Fred Sterling as the plotting villain are a delightful trio of farceurs. The direction is adroit and photography good.
S.

Help, Help, Hydrophobia! (Keystone, June 5).—While some of the business and antics of the players are laugh provoking, the burlesque is rather pointless and dull so far as plot or story goes.
G.

Passions! He Had Three (Keystone, June 5).—As a fat country rube he has three passions. One is to suck eggs, another to drink milk direct from the cow, and the third to love a certain maiden. It is not the active, fresh burlesque that we have had from the Keystone Company during the recent past, even though it is slightly amusing at times. To a refined audience this fat boy in the performance of sucking eggs and drinking milk from the cow will appear rather vulgar.
G.

The Madcap of the Hills (Reliance, June 7).—Only in the acting of Allen Hale, Virginia Westbrook, and Irving Cummings—always sincere and to the point—do we find much room for favorable comment. The theme is a trite one. The settings and backgrounds are pleasing and photography is fair. The story deals with a young scamp who goes into the hills to disturb the hearts of two fair young sisters to the annoyance of a young rustic who loves one of these sisters. The flirt's game is soon uncovered by the rustic and all ends in happiness. It is a quiet story, with a reasonable amount of action.
G.

Feeding Time for Alligators (Keystone, June 9).—One is given a close survey of alligators, big and small, and the scenes are interesting. Photography is excellent.
G.

A Reward of Courage (American, June 14).—For the exquisite care given these comedies, for the grace and skill of the players and for the clean, wholesome themes used we must give the American producers a wealth of credit. As far as the story or situation goes this picture amounts to little, but there is charm to be had in the acting of Warren Kerrigan and Jack Richardson and their associates, and this, combined with the delightful settings and splendid photography, will give the comedy a share of success. The hero has a sprained ankle. The villain attempts to take advantage of this misfortune to win his girl. In the moment of danger, however, the sprained ankle is forgotten, the villain is exposed and the heroine gives herself as the reward of courage.
G.

Hearts and Horses (American, June 12).—Taking into consideration the handicap of the conventional Western outlaw, horse-stealing, hero-heroine theme, there are enough admirable virtues to discount it and compel the spectator to accept the picture as a very fair offering. Photography as usual to the American pictures, is beautiful; the backgrounds are truly Western and the players seem so. The heroine is possessed of a fine horse, much desired by a band of outlaws. These outlaws take the first opportunity of securing this horse without paying for it. The girl's indignant sweetheart goes after the thieves and forces them to "shell" out in hero style.
G.

California Poultry (American, June 9).—For those who live in the city and know little of the country and even for those who live in the country, but have never acquainted themselves with the possibilities of chicken farming, this picture will prove highly interesting and instructive. That chicken raising and the acquiring of eggs is a vast industry, or can be made so, is shown in the film. Some of the scenes will prove a revelation to many of us. The business is shown in all its phases.
G.

THE THANHOUSER THREE-A-WEEK

SUNDAY, JUNE 15. **THE HEAD OF THE RIBBON COUNTER**
One of the store's "best customers" wanted him discharged, another "best customer" didn't. Each threatened to withdraw her patronage if the proprietor didn't accede to her wishes. How the unhappy proprietor solved this funny problem makes a happy story.

TUESDAY, JUNE 17. **THE SNARE OF FATE** (in 2 reels)
Written by Lloyd F. Lonergan especially for James Cruze and Flo La Badie, this feature will make a hit with every Thanhouser fan of standing. These film favorites have never been seen to better advantage. Are you using the new SIX SHEETS for this and our other features?

FRIDAY, JUNE 20. **NO RELEASE**
because of two-reeler of preceding Tuesday.

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

Coming! Sunday, June 22: "THE EYE OF KRISHLA," in which Harry Benham does another Eltinge stunt.
Coming!—all the time—to your lobby: *The Thanhouser Playerposter.* It solves the posterless-reel problem. Ask your exchange man the cost.
Coming! MAUDE FEALY in "KING RENE'S DAUGHTER"—her motion picture debut. Fight for this one! Give your house the prestige of a big legitimate "stock" theatre!

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Othello in Jonesville, June 9; Two Little Kittens, June 10.

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LICENSED FILM RELEASES

Monday, June 16.

(Bio.) The Switch Tower. Dr.
(Edison) Her Royal Highness. Com.-Dr.
(Cines) The Rival Engineers. Two-part Dr.
(Kalem) The Wheel of Death. Dr.
(Kalem) Governor Johnson of California.
(Lubin) Bob Builds a Boat. Com.
(Lubin) Silence for Silence. Com.
(Pathéplay) Pathé's Weekly. No. 25.
(Selig) When Lillian Was Little Red Riding Hood. Fairy Story.
(Selig) Shooting the Rapids of the Pasnanjan River in Philippine Islands.
(Vita.) The Silver Cigarette Case. Dr.

Tuesday, June 17.

(Edison) The Twin Brothers. Dr.
(Sax.) Apasionada Love. Com.
(Lubin) Out of the Beast a Man Was Born. Dr.
(Pathéplay) A Tour Through Touraine.
(Pathéplay) Rhodes) Asiatic Turkey. Sc.
(Selig) Taming a Tenderfoot. Com.
(Vita.) The Coming of Gretchen. Com.-Dr.

Wednesday, June 18.

(Edison) Civic Parade, New York City.
(Edison) He Would Fix Things. Com.
(Sax.) Hilda Wakes. Com.
(Kalem) The Attorney for the Defense. Dr.
(Lubin) The Weaker Mind. Two-part Dr.
(Pathéplay) The Sacrifice. Dr.
(Selig) Mrs. Hilton's Jewels. Dr.
(Vita.) The Drop of Blood. Dr.

Thursday, June 19.

(Bio.) The Rise and Fall of McDoo. Com.
(Bio.) Almost a Wild Man. Com.
(Sax.) The Hustler's Spur. Dr.
(Lubin) A Father's Love. Dr.
(Melies) The Lure of the Sacred Pearl. Dr.
(Melies) Diving for Pearl Oysters at Thursday Island, Sea.
(Pathéplay) The Outlaw's Love. Dr.
(Selig) The Gold Brick. Com.
(Vita.) Bunny's Dilemma. Com.

Friday, June 20.

(Edison) The Evil Thereof. Dr.
(Sax.) A Brother's Loyalty. Two-part Dr.
(Sax.) Fear. Dr.
(Kalem) Ould's Lariat. Com.
(Kalem) Smoked to a Finish. Com.
(Lubin) His Redemption. Dr.
(Pathéplay) The Burial of a High Chinaman.
(Pathéplay) Antibes, France, and Its Environs. Sc.
(Pathéplay) Monuments and Cascades of Rome. Sc.
(Selig) The Fighting Lieutenant. Dr.
(Selig) Fancy Poultry.
(Vita.) Delayed Proposal. Com.
(Vita.) Yokohama Fire Department.

Saturday, June 21.

(Bio.) The Mothering Heart. Dr.
(Edison) Mary Stuart. Three-part Dr.
(Edison) Love's Old Sweet Song. Dr.
(Sax.) Alkali Ike and the Hypnotist. Com.
(Kalem) On the Brink of Ruin. Dr.
(Lubin) From Ignorance to Light. Dr.
(Pathéplay) The Jury's Verdict. Dr.
(Vita.) Arriet's Baby. Dr.

UNIVERSAL COMPANY RELEASES

Sunday, June 15.

(Crystal) An Expensive Drink. Com.
(Crystal) Her Joke on Belmont. Com.
(Eclair) He Slept Well. Com.
(Eclair) Scorpions.

Monday, June 16.

(Imp) The Jealousy of Jane. Com.
(Nestor) Without Reward. Dr.
(Gem) Silver Threads. Dr.

Tuesday, June 17.

(101 Bison) In Love and War. Two-part Dr.
(Crystal) A Call from Home. Dr.

Wednesday, June 18.

(Nestor) Apache Love. Dr.
(Powers) Friendly Neighbors. Com.
(Eclair) Fortune's Pet. Two-part Dr.
(Univ.) Animated Weekly No. 67.

Thursday, June 19.

(Imp) The Sorrows of Israel. Three-part Dr.
(Rex) The Scar. Dr.
(Frontier) A Story of the Mexican Border. Dr.

Friday, June 20.

(Nestor) Aladdin's Awakening. Com.
(Nestor) Dad's Surprise. Com.
(Powers) Behind the Times. Dr.
(Victor) His Daughter. Dr.

Saturday, June 21.

(Imp) Filmographic Cartoons, Hy. Mayer.
(101 Bison) Women and War. Two-part Dr.
(Frontier) When Lena Struck New Mexico. Com.

EXCLUSIVE SUPPLY RELEASES

Monday, June 16.

(Dragon) The Ghost of Sea View Manor. Dr.

Tuesday, June 17.

(Gau.) Mixed Pickles. Com.
(Gau.) By the Sad Sea Waves.

Wednesday, June 18.

(Solax) Romeo in Pajamas. Com.
(Gau.) Gaumont's Weekly, No. 66.
(Rama) The Call of the Road.

Thursday, June 19.

(Gau.) The Great Unwashed. Dr.

Friday, June 20.

(Solax) Strangers from Nowhere. Dr.
(Lux) (Title not reported.)

Saturday, June 21.

(Great N.) (Title not reported.)

MUTUAL FILM RELEASES

Sunday, June 15.

(Maj.) (Title not reported.)
(Than.) The Head of the Ribbon Counter. Dr.

Monday, June 16.

(Amer.) Soul of a Thief. Two-part Dr.
(Keystone) The Waiters' Picnic. Com.
(Rell.) Annie Laurie. Dr.

Tuesday, June 17.

(Maj.) (Title not reported.)
(Than.) The Snare of Fate. Two-part Dr.

Wednesday, June 18.

(Broncho) From the Shadows. Two-part Dr.
(Mutual) Mutual Weekly No. 25.
(Rell.) The Rosary. Dr.

Thursday, June 19.

(Amer.) Unwritten Law of the West. Dr.
(Keystone) The Tale of a Black Eye. Com.
(Keystone) Out and In. Com.
(Mutual) (Title not reported.)
(Pilot) A Child of the Hills. Dr.

Friday, June 20.

(Kay-Bee) The Failure of Success. Two-part Dr.
(Than.) (Title not reported.)

Saturday, June 21.

(Amer.) Marine Law. Dr.
(Rell.) Wallingford's Wallet. Com.

COMING EDISON FILMS

BEAU CRUMMEL AND HIS BRIDE

By MARK SWAN

Release No. 7341. Wednesday, June 11th. 1000 ft.

A young couple who have run away from their country home and married, make a valiant effort to escape papa, who merely wants to add his blessing. The fluttering bride forgets the number of their room and has a nerve-racking time until the return of the groom.

ALONG THE NILE

Release No. 7342. Friday, June 13th. 1000 ft.

A magnificent pictorial excursion along the Father of Waters, showing the methods and costumes of five thousand years ago in sharp contrast to the great engineering feat of to-day, the famous Assouan Dam, mud huts and the tombs and palaces of splendid emperors, with the desert background.

APPLES OF SODOM

By BANNISTER MERWIN

Release No. 7343. Saturday, June 14th. 1000 ft.

When his chum dies leaving him a newly finished play, Crane cannot resist the temptation to exploit it as his own. It is a great success, but his conscience turns the triumph into bitterness and he tells all to the dead boy's mother.

HER ROYAL HIGHNESS

By ANNE STORY ALLEN

Release No. 7344. Monday, June 16th. 1000 ft.

The little Princess, being but eleven years of age, is bored by the attentions of many servants and tired of her luxurious toys. She runs away, to the consternation of the Royal household, but is found making mud pies with two ragamuffins.

THE TWIN BROTHERS

By RICHARD RIDGELY; both Brothers played by one Man

Release No. 7345. Tuesday, June 17th. 1000 ft.

The twins love the same girl, but she marries the more sober of the two who assaults a blackmailer. The rejected drunkard nobly submits to arrest in his brother's place. They both appear in court, pleading guilty, but the man is not injured as they supposed and they are released.

THE CIVIC PARADE

Representing all Departments in New York City, May, 1913

Release No. 7346. Wednesday, June 18th. 350 ft.

This review of the employees of the great metropolis impresses the spectator far more deeply with the vastness of its size than could any amount of statistics. We see before us a veritable army such as we might expect to see guarding a European principality.

HE WOULD FIX THINGS

By ALICE WILLIAMS

Release No. 7347. Wednesday, June 18th. 650 ft.

He simply cannot mind his own business and is always "butting in." But the climax comes when he volunteers to stop a leak in the kitchen. While he is clinging to the bursted pipe and deluging himself with water, the plumber enjoys a smoke down cellar. Then he turns the water off.

THE EVIL THEREOF

By ASHTON CRAWFORD

Release No. 7348. Friday, June 20th. 1000 ft.

The son of a department store owner, by his attention to one of the girls who is ill and very poor, forces his father to realise that low wages open his employees to temptations. His fears in this case are groundless, but the lesson is well learned.

(SPECIAL.) MARY STUART

In Three Reels. Adapted from the drama by Frederick Schiller

Release No. 7349. Saturday, June 21st. 3000 ft.

A superb production portraying the last ten years of the great struggle for the English throne between Mary, Queen of Scots, and Queen Elizabeth. The tragic fate of the beautiful Mary and the plots which preceded it form a story of gripping intensity. It is beautifully photographed.

LOVE'S OLD SWEET SONG

By MARK SWAN

Release No. 7350. Saturday, June 21st. 1000 ft.

A careless young flirt is always drawn to her fiance's side by the fascinating melody of "Love's Old Sweet Song." Her heartlessness drives him away, he is reported dead, and the shock affects her mind. When he returns she does not know him until the old song clears her brain.

PYRAMIDS AND THE SPHINX, EGYPT

Release No. 7351. Monday, June 23rd. 300 ft.

The works of man seem trivial and short lived until we see these great piles of rocks which have endured over 5,000 years. Glimpses of picturesque native life in the vicinity of the Pyramids add greatly to the interest of the film.

A TASTE OF HIS OWN MEDICINE

By MABEL GRACE WARNER

Release No. 7352. Monday, June 23rd. 700 ft.

In order to prove his wife's infidelity, a jealous fool writes a note asking her to meet "an old admirer." She turns the note over to the police, hubby is arrested at the meeting place and is very repentant when she identifies him at the police court.

WHERE SHORE AND WATER MEET

Release No. 7353. Tuesday, June 24th. 900 ft.

When the girl he loved married another, Addison was resigned to the loss, but the disappearance of the bridegroom once more aroused his hope. He was about to claim her when the lost man, who had been shipwrecked, returned, and his last hope of happiness was crushed.

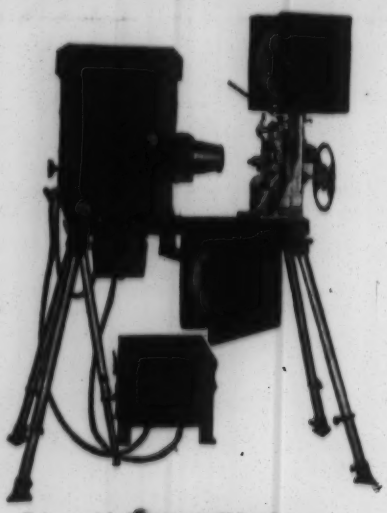
HOW DID IT FINISH

By ALICE WILLIAMS

Release No. 7354. Wednesday, June 25th. 900 ft.

A screamingly funny story in which papa starts to read a harrowing melodramatic tale. After many difficulties, he reaches the point where the hero and villain are locked in the death struggle, only to find that the last page is missing. Mamma is using it as a curl paper.

Posters will be furnished for all films except Nos. 7346 and 7351.



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LETTERS and QUESTIONS

ANSWERED BY THE FILM MAN.

M. de L. S., New Rochelle, N. Y.—The companies have no records of the players in some of the parts you inquire about. Joe King appeared as Bud Watkins in Will o' the Wisp. Mr. Ellery played John Hertzog in The Sinews of War. Your other questions we cannot answer.

G. L., Hackensack, N. J.—The Universal Company engaged Rodman Law for the exploit you mention. Law has taken great risks for sensational pictures made by several companies. At present he is preparing for the chief part in a Reliance film.

J. E. H., Brooklyn.—In the Lubin film Retribution, Edwin Carewe played Wade, Ernestine Morley was the wife, and John Ince acted the part of Nelson. Mr. Carewe played the part you refer to in The Soul of a Rose.

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BIOGRAPH FILMS

FOR THE WEEK COMMENCING JUNE 16TH, 1913

MONDAY

THE SWITCH-TOWER

The Boy's Determination to Be Like His Father is Turned to Good Account

THURSDAY

The Rise and Fall of McDoo

and

Almost a Wild Man

Farce Comedies

SATURDAY

THE MOTHERING HEART

Through Chastening Experience the Young Husband Learns the Power of Mother Love

(In Two Parts

BIOGRAPH COMPANY
NEW YORK

REVIEWS OF LICENSED FILMS

The Black Hand (Kalem, May 23).—Father, who has an overpowering dread of the "black hand," objects to Clara's choice of a sweetheart. The young man masquerades as a colored cook to be near the girl of his heart. The father sees the imprint of the bogus darkey cook's blackened hand upon the tablecloth and linen, and has a fearful scare until he finally consents to the marriage, believing he is in the power of the "black hand." It is an old idea with a new turn, and is a half-reel which will bring smiles to any audience. There is one especially good bit of business, when the father sees the shadow of a hand upon the wall near his head.

The Egyptian Mummy (Kalem, May 23).—Being a companion piece to The Black Hand, this farce is too much similar in idea to be successful. Here the father, a professor, again objects to his daughter receiving attentions from the young man, who masquerades as a newly-purchased mummy. It was bad judgment to place this farce on the same reel with a piece of similar basic idea.

Detective Dot (Lubin, May 23).—An old idea serves for this split-reel farce. A young woman wants to be a detective, so the agency, to give her a lesson, presents the girl with a badge and instructions to capture a much-wanted criminal who has whiskers. She follows every one who happens to be the owner of a set of whiskers and gets into a series of difficulties. Finally, by having a flirt arrested, she gets the right man and wins a big reward. There is one laugh in the half-reel, when a black whiskered stranger discovers the girl is following him and takes to his heels.

His First Experience (Lubin, May 23).—Another conventional idea serves for this companion piece of Detective Dot, and is less successful. The pretty widow goes away for a brief visit, leaving her child in the care of the maid. The servant elopes with the grouchy bachelor's butler and the care of the child devolves upon the bachelor. So, in the end, the bachelor wins the widow since all roads seem to lead to Cupid, at least in the pictures. The use of the sub-captions refers to the widow as "Miss Campers." The child is appealing.

Going to Meet Papa (Vitagraph, May 23).—Hubby starts out in the rain to meet his father-in-law, who is coming for a visit. On the way he has a mix-up in umbrellas with a stranger, and there is a chase through the muddy, flooded streets, which ends in a fight and tumble in the water. They are arrested, and, when wifey appears, it develops that the stranger is the father-in-law. The idea is not new, and it does not develop into amusing situations, unless one considers a chase through mud puddles as funny.

The Midget's Revenge (Vitagraph, May 23).—This is a dull sort of eccentric farce, in which the action apparently takes place in a boarding house inhabited by a lot of freaks. The skeleton lady and the fat lady are both in love with the strong man, but the tricks played by the midget woman create havoc in their efforts to capture their ideal. Norma Talmadge and Robert Gaillord, who appear among others in The Midget's Revenge, have possibilities beyond this sort of thing.

The Notary Six (Selig, May 23).—This drama points a good moral, and it has an original and wholesome tone. An old veteran loses his pension money, and his sick wife and little grandson are face to face with want. The lad writes a note to "Dear God," and childishly sticks it in a lamp-post box. The "notary six," young men on a hollowe'en escapade, tears up the box a few minutes later and find the note. Their boyish hearts are touched by the appeal, and they make up the lost money, sending a note to the child in which they say: "Don't worry, kid. God is always on the job." The story is very slow getting under way. There is a scene showing the veteran drawing his money at an office in which "Pensions" is marked on the door. Pension checks are sent to all veterans and widows by mail from Washington. The lost money is supposed to amount to $200, an impossibly large amount for a soldier to receive. The loss of the money is not very clearly brought out. Yet the drama is commendable and has a distinct appeal. The settling is satisfactory.

Night Birds (Pathe'ay, May 23).—One of the most interesting instructive half-reels we have reviewed in a long time, showing vivid glimpses of various kinds of owls. There is the barn owl, the forest owl in the act of capturing a field mouse, the white owl, a peculiar, wise-looking gray owl, and a baby owl. The photography is remarkably clean cut.

The Alhambra Silkworm (Pathe'ay, May 23).—Close views of the worm being taken from the Mulcous tree called the Alhambra, of the worm promenading its leaf and eating, of the cocoon spinning and of the finally evolved butterfly. Good camera work.

A Race to New York (Edison, May 23).—The eleventh story in the "What Happened to Mary" series. The new adventure of Mary is naturally melodramatic, but it is of well-sustained interest, besides being well directed and well done. Mary, who at the start of the drama, is staying at the Cobb's Island lighthouse, starts for New York on a supply boat. The villainous mate discovers that the girl has left the island, and starts in pursuit in a small steam yacht. She reaches land first and boards a train. At Easton Junction she must change to a through train. The uncle, with his son, lands races in the junction in an automobile and boards the same train with Mary. She discovers them, and, at a small suburban station, alights. She immediately climbs into another train coach, but the uncle and his son are balked and leave the train. The picture ends as the two discover that the girl has eluded them. There is a good effect of a burning schooner, and evident care has been taken throughout the picture to have everything done in a realistic manner. Charles Brandt's direction is efficient, and Mary Fuller plays Mary appealingly and sympathetically. Herbert Prior makes a brief appearance as the lighthouse keeper.

Just Gold (Biograph, May 24).—Another of the Biograph parable dramas, drawing a striking comparison between one that seeks for gold and one that seeks only love. Lillian Gish, exhaling the spirit of youth, and artful to a singular degree, plays the lead female role. Lionel Barrymore and Alfred Paget are among those taking the principal male parts. The setting is sincere, showing a restraint that goes far in giving delicacy to a number of the scenes. The brothers choose between love and gold, three seeking the gold recklessly, and the fourth choosing to stay at home and seek love. The one staying receives his reward in happiness. Those who go to the cold fields searching, each for himself. find their ill-rewarded in the "bad lands." It is a very fair offering.

The Translation of a Savage (Edison, May 24).—Mary Fuller as Lal, the trapper's daughter who is transformed from a savage little woodland girl to a lady of society, plays with her characteristic grace, interpreting her part with much intelligence. Robert Brower makes up exceptionally well as Henri, the trapper, and Richard Tucker as the hero, is accountably good. The story is by Sir Gilbert Parker. Because his fiancee in England breaks off her engagement, young Frank Armour, in Canada on business, decides to marry the first woman available, out of spite and in order to teach his family a lesson. He picks out the daughter of a trapper, a savage so far as her education is concerned, marries her and sends her to his people with instructions to take care of her. In her new home the girl develops fast, and when her husband returns she presents herself as quite the lady. There are just two faults to be found with the plot and its construction. First, the incentive or motive which prompts the girl to submit to restraint and the ways of civilization, and climb upward has not been sufficiently developed to command the sympathetic interest. Second, the characters are poorly introduced and established; when Julia has her dream it means nothing to the spectator for while he has vaguely connected her with Frank, he has not connected her with Lord Haldwell. The subject of the picture is a worthy one—though not new in photoplay—but as it stands here, it appears more after the order of a story than a drama. Culminative action is lacking. There are not big climaxes or scenes. Care has been used in staging the piece, and the photography is good.

Broncho Billy and the Express Driver (Essanay, May 24).—A conventional Broncho Billy story, lacking in well-sustained action. Broncho plays the customary role of the self-sacrificing, spineless hero who risks his life and turns against his pals in order to save the sweetheart of the girl he loves from being robbed. His friends have held the mail carrier up, and bring the sacks to the cabin. Broncho discovers the picture of the girl he loves in one of them. Seeing on the instant that the victim of the hold-up must be her lover—and holding the pals at bay with his gun—he gathers up the sacks, carries them back to the express car man, and, as favors well outlasted that he has done a noble deed. G. M. Anderson is his usual self. Without his personality the story would be absolutely worthless. And even so, one might ask where lies the necessity of Broncho getting "steamed" up with bad liquor. Photography and settings are good.

Cupid Through the Keyhole (Vitagraph, May 24).—A. Hamel is the author of this farce, and Van Dyke Brooke is the director, besides playing one of the roles. For laugh-producing purposes the picture is fair. If there is any one who can surpass William Shea in making up and portraying the common tramp, we have not discovered him. Mr. Shea is a scream. Aside from his role, the situation—excellently well contrived—creates much mirth. But the spectator, owing to a poor exposition and the confusion of characters in the first few scenes, has a difficult time in gathering up the threads of the story. The fun does not begin until the first couple find themselves locked in the parrot, and the tramp enters the house to enjoy a rare repast in the way of food. Mrs. Kate Price handles her role, that of the Mrs., with that inconsistency becoming individuality of love. The father, the lark attached to the picture, where the cuckoo make up and the quartet festive, is due to the directing and the players. It is a little side by-play—something that does far in making a comedy—that usually characterizes the Vitagraph productions. James Morrison, George Cleveley, Rosemary Theby, Charlotte De Felice, and Mrs. Kimball make up the rest of the cast.

Being Like Daisy (Lubin, May 27).—Auntie, who is an eccentric sort of baker, tries to imitate the complex Daisy in order to win a husband, but she finally jumbles into the river. A dull half-reel, old in story and incident.

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